futureforward

foundational ideas, curriculum and continuous improvement
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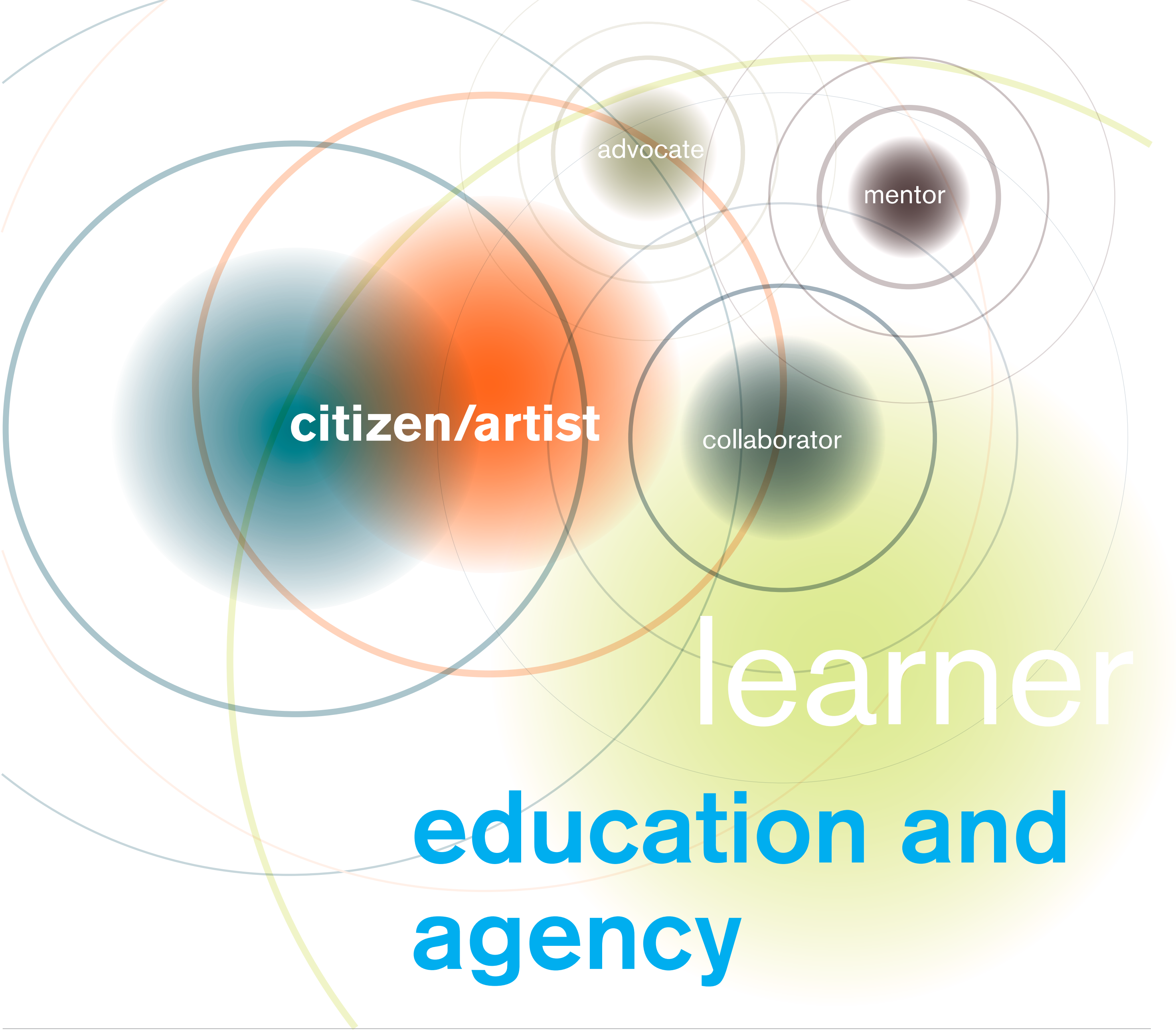
citizen/artist:


advocate
mentor
citizen/artist
collaborator
learner

education and agency

Integrative Teaching
International

THINK
TANK9

Integrative Teaching International (ITI) is an advocate for progressive educational models and policies that support an environment of integrative teaching experiences across disciplines. ITI's goal is to define trans-disciplinary partnerships required in higher education in a new millennium between knowledge, creativity, and learning. ITI's mission is to provide experienced educators with a forum for exploration, elaboration, and improvement of existing skills through new areas of collaboration and research.

ThinkTank is a subsidiary program of Integrative Teaching International, and it promotes inquiry-based learning in an art+design multi-disciplinary setting through a series of workshops and conferences around the world catered to both emerging and experienced educators in secondary and higher education.

By linking educational theory to practice, ThinkTank identifies innovative new approaches to higher education. Integrative Teaching International evaluates ThinkTank outcomes and creates or modifies theories, policies and curricula for future ThinkTank sessions.

futureforward

FutureForward is the official publication of Integrative Teaching International (ITI), which sponsors a biennial conference, ThinkTank, in locations around the United States.

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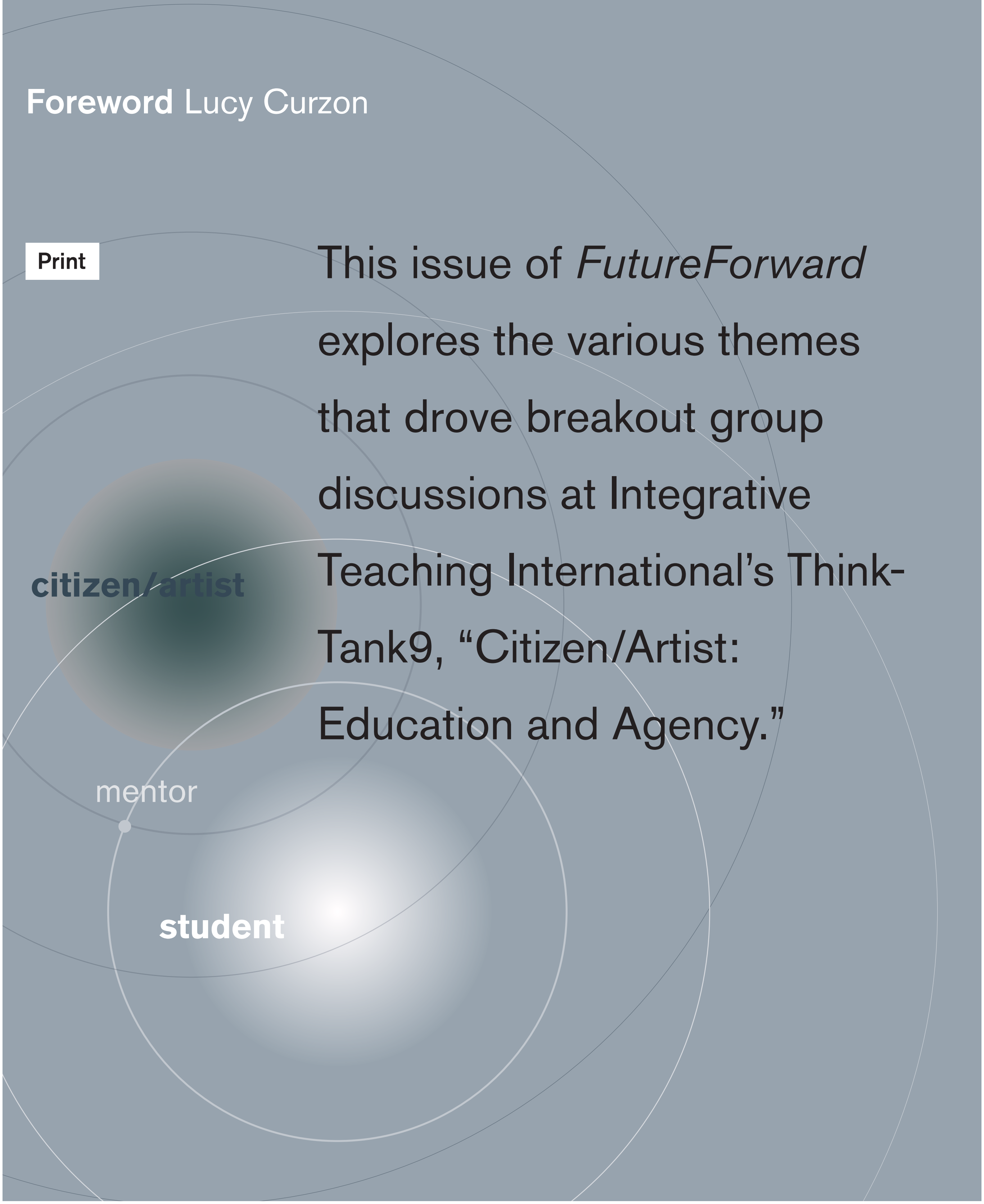
Foreword Lucy Curzon

Print

This issue of *FutureForward* explores the various themes that drove breakout group discussions at Integrative Teaching International's Think-Tank9, "Citizen/Artist: Education and Agency."



ThinkTank is a facilitated forum that is held biennially and presents opportunities for emerging educators and administrators to work with masters in the field through collaborative research and direct applications. Their shared objective is to re-envision the pedagogy and practice of studio art Foundations. In the past, ThinkTank discussions have revolved around the value of mindfulness, types of effective leadership, the appeal of interdisciplinary exchange, and the influence of contemporary creative practice, among other topical subjects.

Held at Montana State University in Bozeman from June 8th through 11th, 2016, debates at ThinkTank9 considered how Foundations and its teaching might be conceived as a context for advocacy. As such, participants considered answers to questions like, “How can we transform students into ‘citizen/artists?’”, “How do we cultivate the type of deep and meaningful learning that breeds empathy in the classroom?”, and “How can we fairly and effectively promote change?”

Each of the articles published here reflects the wide variety of ways that groups chose to engage this idea. For example, in “Context and Creativity: Designing a Global Citizen,” lead author Casey McGuire (University of West Georgia) and contributing authors Amanda Horton (University of Central Oklahoma), Victoria Hoyt (Metropolitan Community College), Shannon Rae Lindsey (University of South Carolina), Paige Lunde (Wilmette Public Schools), and Eric Wold (Clark University) discuss how to foster among students the qualities of awareness, insight, and compassion, which are necessary for success in a globalized world. Stressing peer-to-peer enquiry and the development of language sensitivity, among other activities, the authors advocate nurturing classroom experiences that support the vast diversity of 21st century society.

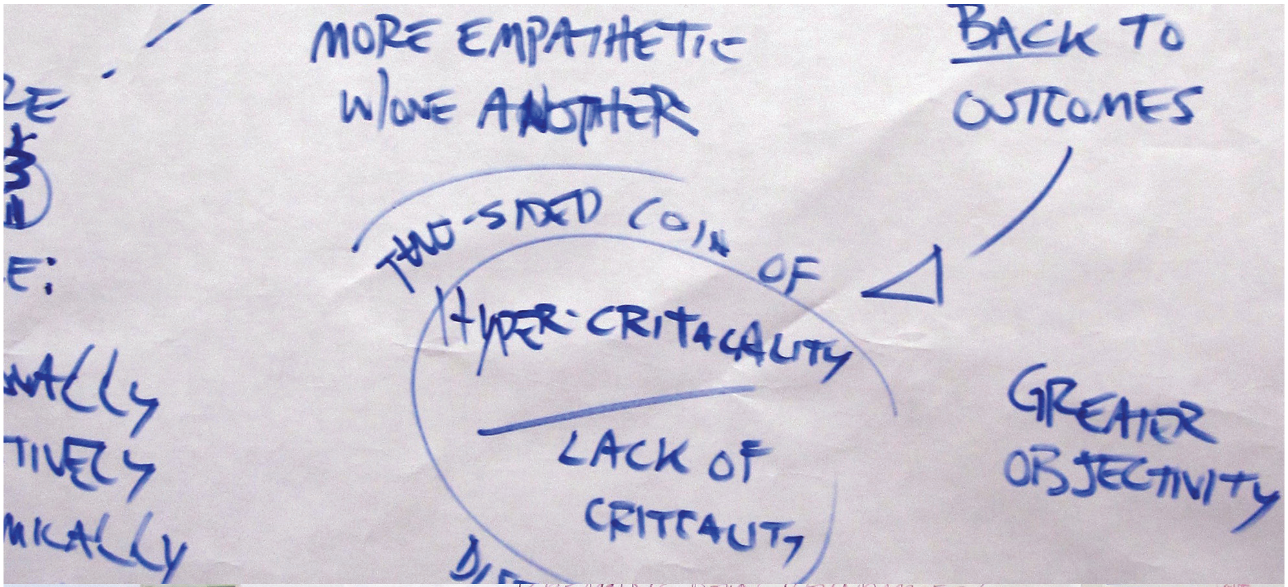
Erin Hoffman (Muskegon Community College) and contributing authors Nick Bontrager (Texas Christian University), Susan Fecho (Barton College), Melanie Johnson (University of Central Missouri), Vaughn Judge (Montana State University), Patrick Kinsman (Herron School of Art and Design), Armando Ramos (Santa Barbara City College), and Diane Tarter (Western Oregon University) investigate the importance of forging community through empathy. Indeed, they position empathy as a core value in any classroom. Successful advocacy, assessment, administration, and teaching, in turn, find a common ground in the fact that they require empathy to function responsively. Most importantly, however, empathy is critical to supporting a healthy community of deep learners.

An atmosphere of trust is similarly integral to fostering empowered and insightful students. Raymond Yeager (University of Charleston) and contributing authors Jessica Mongoen (Arkansas Tech University), Erin Dixon (University of West Georgia), Carrie Fonder (University of West Florida), Natasha Giles (Georgia Gwinnett College), Paul La Jeunesse (College of St. Scholastica), Elizabeth McFalls (Columbus State University), and Emily Sullivan (University of Dayton) explore how empathy, play, mentorship, and practice are fundamental to breaking down the fears and inhibitions that regularly stymie creative development in Foundations students.

Jason Swift (Plymouth State University) and contributing authors Hollis Hammonds (St. Edward's University) Jason Lee (West Virginia University), Elaine Pawlowicz (University of North Texas), and Paul Rodgers (University of Kentucky) posit how to successfully facilitate and even embrace the often frightening process of change. In particular, they highlight the need for reciprocity and shared governance between Foundations and upper-level studio disciplines as a key feature for promoting healthy or positive transformation in an art department or art school. Ultimately, the group wrote a manifesto whose purpose is to support and encourage those who become agents of change, much like themselves.

In the final article of this issue of *FutureForward* I am honored to present my own research. In "Autonomous Cohorts: Towards an Integrated 'Foundations' Education," I discuss how the art history survey and studio art Foundations might collaborate in order to enrich, even transform the experiences of students enrolled in both. One of the ways in which this can be carried out is through the organization of class members into cohorts who work together through automated peer assessments – ones that foster creativity and crticial thinking – hosted using free, open-source Moodle Workshop.

Now marking its fifth issue, *FutureForward*'s primary objective is to present timely articles, innovative collaborative research, and practical exemplars relevant to the ever-changing landscape of studio art Foundations pedagogy.


MORE EMPATHETIC
W/ONE ANOTHER
BACK TO
OUTCOMES
TWO-SIDED COIN OF
HYPER-CRITACALITY
LACK OF
CRITCALITY
GREATER
OBJECTIVITY

BREAKING DOWN BOUNDARIES
* Bridge from Learner, to Artist, to citizen
* BINARIES
Strategies for
Identities
Empathy
Comfort/Growth
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REDEFINING
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Correctness

EDUCATION
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ThinkTank9
Montana State University,
Bozeman
June 8th to 11th 2016

Empathy At The Core:
Ethics, Evaluation and Engagement

Print

peer
learner
advocate
faculty
adminstrator

Lead Author: Erin Hoffman

Contributing Authors:
Nick Bontrager, Susan Fecho, Melanie Johnson, Vaughn Judge, Patrick Kinsman, Armando Ramos, and Diane Tarter

ThinkTank9 Group Participants:
Erin Hoffman (facilitator), Diane Tarter (scribe), Nick Bontrager, Susan Fecho, Melanie Johnson, Rachel Marne Jones, Vaughn Judge, Patrick Kinsman, Emily Newman, Armando Ramos, Greg Shelnutt, and Diane Tarter

Empathy as a Core Value

As educators, what is our grasp on the role of empathy in teaching and learning? What role does it play in students' success as artists, creatives, and people? How does empathy influence our own creative practices? And how does it function in our assessment of programs and institutions?

Empathy is defined as "the ability to understand and appreciate another person's feelings, experiences, etc." (Oxford English Dictionary 2016). To understand and engender empathy, this article suggests that we should shift our focus from the lonesome "atomized" individual to the shared attention of the group. "Self" shifts into "group identity" very quickly, thus successful leadership/ mentorship of students means being conscious of the very moment of transition from a single atom to the functioning organism of the whole.

Inherent in an empathic classroom environment is an acknowledgement that all atoms or individuals are essential to the whole and that the overall health and functionality of the group hinges mostly on the ability of its members to value one another. This is as true across all institutional levels as it is in the classroom, although the complexity with which empathy can be assessed or quantified tends to increase with an increased number of individuals and their relationships.

Empathy as a core value has the potential to shape individual learning, institutional culture, and assessment in higher arts education. The most effective manner of engendering empathy as a core value happens in peer-centered, faculty-modeled learning environments, with a special emphasis on community building. Empathic engagement thus operates at all levels of the institutional learning community.

At ThinkTank9, a diverse group of art educators and administrators came to realize the fundamental importance of empathy. We reflected on the interdependence of individual student experiences and classroom dynamics, assessment, advocacy, and administration, all with the ultimate goal of fostering active learning. Empathy is key to understanding the connection between these entities, and their respective abilities to function responsively. Empathy is also critical to maintaining a healthy and effective community of learners.

Empathy may be better understood if we think of it in terms of a web of interactions all linked to and dependent upon one another. Each step in navigating this web must occur in a prescribed order. The last action might be more fruitful than the first or second but in the end all are equally essential to the outcome. If we move from thinking of the world as an ensemble of distinct things to thinking of it as a network of interconnected processes, we will grasp it better, just as we'll better understand life if we think of it as a relation between plants and animals, or atoms and molecules.

We argue that developing an empathic learning community is recognized and maintained largely through student-centered and faculty-owned assessment, utilizing both hard and soft data. Likewise, we view empathy as an indicator of programmatic health rather than a systematic or outcome driven activity. All levels of the institutional hierarchy in an empathic learning community value what each unit contributes to the whole. Empathic institutions also recognize that, when adequately empowered, each level is uniquely capable of designing and implementing tools that measure then improve success and, more importantly, learning.

Although faculty members might initiate discussions regarding transformation in the funding or the structure of programs, ultimately these changes must be championed through the support of an administrator. The administrator's role then becomes one of advocate. Administrators are most effective as advocates when they have clearly articulated measurable data at their fingertips. Meaningful data must be acquired through active and engaged participation from faculty because they are the most equipped to develop tools to measure success. Faculty reciprocate this culture of empathy with administration through their willingness to recognize the importance of producing meaningful assessment data and by understanding how the data might stand to help improve their classroom and learning community in the future.

Peer-Centered Learning

Student centered, empathy-based education provides individuals with the skills to navigate complexity, change, and even adversity. Peer-centered learning gives students access to a much more comprehensive knowledge of creativity, culture, technology, and diversity in a global society. Indeed, given that even the most effective educator is only allotted but a single perspective of the world, we simply can't provide this kind of knowledge *without* establishing an empathic peer-centered classroom environment.

The concept of person-to-person (peer learning) sounds like a 21st century approach to education, but this format is very similar to the apprentice style atmosphere found in the first production craft studio. It was only when arts education sought legitimacy in higher education that we adopted more lecture based methods of instruction.

> The concept of person-to-person (peer learning) sounds like a 21st century approach to education, but this format is very similar to the apprentice style atmosphere found in the first production craft studio.

Key Enlightenment figure, Adam Smith, theorized capitalism as an economy of "atomized" individuals making rational choices in a social vacuum (Adam Smith 1759, 183-235). Immanuel Kant further constructed a notion of the self as an isolated being for whom true knowledge can arise only from solo inquiry (Crawford 2014, 404). In the Internet age, with virtually all the world's ephemera instantly available to you at the touch of your fingertips, Kant's theories seem a little less true. Indeed, this notion is overshadowed by our understanding of the incredible power of social learning (peer learning) within self and group identity.

In light of research from Media Lab at MIT, driven by Sandy Pentland and others, the implementation of peer-centered, empathy-based learning requires us to ask the following questions:

1. To what extent are we free-thinking individuals?
2. How do we acquire knowledge?
3. What are the most influential factors in our learning landscape? (Pentland 2014, 43-60)

Today, by combining big data from cellphones, credit cards, social media, and other sources, recent human behavioral research is beginning to uncover the degree to which we act as individuals or as a group. Through the use of this newly acquired data pool, scientists have been able to create mathematical rules about human behavior — a "social physics" that provides a reliable understanding of how information, ideas, and feelings flow from person to person (Pentland 2014, 43-60; Gibson-Graham 1996, 98-99). This social physics, in turn, can show us how the peer-to-peer flow of ideas and information shape the learning environment, as well as the productivity and creative output of students. Not surprisingly, one of the main positive factors in this flow is empathy.

Peer learning is about empowering the learner, which relates to Lev S. Vygotsky's notion of "lending consciousness" and creating "scaffolding" (Vygotsky 1997, 129-138). As we explore below, for educators, the first step in achieving this is modeling appropriate behavior, thus enabling the learner to advance their own knowledge through their sense of empathy for others.

Faculty Modeling

As educators we will better understand our students if we think of them as meeting points (nodes) in social interactions (Barabasi 2014,1-8). This idea is predicated upon the fact that we are living in an age of accelerating new technology and social codifications. This condition comes not only from 2000 plus years of a history of representation, aesthetics, and innovation, but also from the change associated with a new dynamics of mass media culture, infotainment, global social networking and virtual communities. These communities are generating common realities out of complex, unsystematic, and often highly ambivalent conditions of social life through day-to-day practical activities. How do we, as educators, foster empathy in an age so complex we can't even claim to understand it ourselves?

As educators we will better understand our students if we think of them as meeting points (nodes) in social interactions…

Teaching empathic habits of mind happens best through collaborative activities and critical discussion. Students must interact with one another on a level that exceeds friendship or acquaintanceship in order for them to recognize one another's inherent value on an intellectually substantive level. Instructors are responsible for building the context or scaffolding for this exchange. In turn, this empathic collaborative atmosphere creates in the individual a capacity to adapt, accommodate, modify, or change thoughts, ideas, and behaviors based on their newfound consciousness of their peers.

Building empathy in critique situations begins with the faculty, who are responsible for guiding the tone and context of a discussion. This can be done by defining processes, such as providing questions/issues for students to talk about in small groups, or by evaluating the work of students in a different class session. When the process is underway, empathy can be practiced by encouraging students to respect one another, be honest, and share in camaraderie. When all of the participants are conscious of the need to give and take in a discussion that includes both positive and negative reactions, it will help them develop their work with less social stress and thus be able to recognize the true value of being in a community rather than living as an atomized individual.

Yet after explaining the relevance of empathy in students' lives, the next question they may have is: What does empathy have to do with making and looking at art? Exactly who is empathizing with whom?

In order for students to learn how to look at their artwork and the work of their peers, we must help them move past the initial obstacle of equating the work with the individual. Our role in this exchange is to convince them that critique is a fair and right thing to do only because criticizing the work is not at all similar to criticizing an individual.

An ideal learning community is an empathic one, one that acknowledges and recognizes the value and interdependence of all individuals. If we learn to move from thinking of the world as an ensemble of distinct things, to thinking of it as a network of interconnected processes, we will grasp it better – that is, holistically. We will better understand life, in other words, if we think of it as a relationship between animals, even cells and molecules.

When creating a painting, empathy at its most basic level can be developed by intentionally making the viewer feel like they are part of the piece. This can be accomplished in the most inconspicuous ways, for example, by cropping something tightly or by placing a textural/colorful smudge on the surface. Empathy occurs, in short, when we ask the viewer to step beyond the role of bystander and actively engage the work. If empathy can be accomplished so easily and simply in a painting then shouldn't we be left to assume that building empathy in community is as fundamental and basic? As Nicholas Bourriaud says, "Artistic activity, for its part, strives to achieve modest connections, open up (one or two) obstructed passages, and connect levels of reality kept apart from one another" (Bourriaud 2002, 8).

Empathy and Assessment

> Assessment has the reputation of being an oppressive mechanism fueled by fears of accountability and overbearing supervision. This reputation is superseded when faculty take ownership and authorship of the process.
>
> Vandenberg et al. 2015

An organism's overall health is assessed not by the individual wellness of each isolated atom but by the relationship, interdependence, and ability for the atom to function in a collective setting. This concept can just as easily be applied to the individual units that make up an academic institutional hierarchy. The degree to which each hierarchical unit is empathic towards the others is indicative of the overall health of the institution.

Empathy is critical to the culture of the classroom and as a means of promoting learning. If we apply empathy to the way we approach critique as well as in all other classroom interaction, then it's just as critical that we consider empathy in the way we approach the assessment of these classroom activities.

To create an environment where the educator, student, and the institution value empathy, the purpose and expectations of assessment should be transparent and relevant to all. The goal is to create a learning community — a chain of interconnected and reliant parts — rather that a top-down administrator-led hierarchical structure. Assessment is a tool intended to support the on-going need to reflect on the process of teaching. This constant self-reflection and examination of every aspect of the system injects a sense of humility that a traditional hierarchical structure might lack. Humble institutions recognize the value of the role that individuals in the organization might play, which fosters empathic relationships between various levels of the institution. In particular, it elevates the status of those voices that would have traditionally been seen as less important in a top-down structure.

Soft data, gathered and reviewed on a consistent basis, works well to support students during the learning process. It is also a way of empathically engaging your students in a meaningful way by allowing them a voice in the direction and scope of the course. “Taking a Pulse,” introduced into the discussion by Vaughn Judge of Montana State University, is a periodic check for the overall wellness of a classroom climate. Its purpose is to gather student feedback about perceptions of progress and comprehension over a period of time. This approach provides regular critiques that do not have to follow the same formal model of gathering empirical data for institutional reports. Meaningful informal self- and peer assessment develops open dialogue and sustains empathy in students as they monitor their own progress.

Empathy Based Assessment Data

Type of assessment	Empathic Relationship	When used	Purpose or desired outcome	Examples
Surveys	Faculty/Student Student/Student	Early in the semester	To develop a set of questions that provides a “clearer” picture of who the students are in your course.	What music should we listen to? What type of extra-curricular activities do you participate in? What technology do you use at school/home?
Critiques	Faculty/Student Student/Student	At crucial points in the semester	Students train their “critical eye” faster if they are asked to discuss works from another class with similar projects. This provides awareness of the group dynamics and encourages students to test or question a project’s content.	Best when the format changes
Portfolio Reviews	Faculty/Student Student/Student Faculty/Faculty Faculty/ Administration	At crucial points in the academic career	Provides a means for the department’s faculty to see if concepts are coming through (students may not automatically know “things” deeply).	Informal accumulations of all work produced shows the iterative process and creates a semester narrative. Formal reviews curated by students help them develop the ability to distinguish quality in their work.

The chart on the preceeding page indicates some ways that empathy might be integrated into regular classroom assessment practice.

Faculty should also be engaged in regular self- and peer assessment, reiterating and supporting the value of faculty-modeled, peer-centered learning by applying it directly to the assessment of their performance as teachers. Peer assessment and peer learning can be tied back to an empathic work environment because both celebrate the value and expertise of peers. They also recognize the value of exposing oneself to diverse approaches to the same task.

The further up the tenure ladder one proceeds sometimes the more isolated one can become from other faculty. A healthy empathic atmosphere created through regular peer assessment accepts that those who have fewer years of academic service can still significantly contribute to the efficacy of senior faculty instruction by offering diverse perspectives that go beyond years of service in academia. In other words, the same value gained from peer learning in an empathic classroom environment can be applied to the way junior/senior colleagues approach one another.

A Community of Learners

The idea that we are free-thinking individuals has shaped Western society since the 1700's. This concept of individuality has fundamentally shaped our culture, government structures, economy and educational institutions; however, research coming out of big data accumulated by MIT's Connection Science Lab shows that group thinking has always ruled; that empathy or lack thereof, in other words, plays a crucial role in the nature and shape of the group (Pentland 2014, 43-60).

In a time when there is not just one right answer at the back of the book, but many, it will only be through studying the act of learning that we are able to validate the knowledge we seek. René Descartes says, “The only thing he couldn't doubt was that there was something, a self, doing the doubting” (Descartes 1998 [original 1637],18). Education needs to instill habits of thinking that address and imbed an assurance of one's own reasoning abilities in the context of a greater community of thinkers. Students need empathic contextual perspectives that generate and encourage their intellectual inventiveness while providing them with the realization of how inherently linked their ideas are to the thoughts and accomplishments of others.

Conclusion

Education in the 21st century is the process of seeking the truth through an empathic, sincere, and honest means, even if the results are contrary to one's assumptions and beliefs. This type of educational approach functions at its best when community is created. Through community the individual's critical reflections on the subject will include contemplation of one's own assumptions and thinking for the purposes of deeper understanding, self-evaluation, and personal growth.

Empathy is fundamental and relevant to all that we do as educators, artists, and community members, and we must strive to propel beyond the individual in order to understand, value, and relate to the whole. Empathy is best arrived at through peer-centered faculty-modeled learning environments that emphasize community over the individual. It is relevant and applicable to all levels of the institution. In positive, agile, highly engaged situations where learning occurs best, each aspect of the academic institution directly parallels the makings of organic life itself. Each part is an integral contributing component and the overarching fundamental principle governing this interconnectedness is empathy.

Erin Hoffman is a full-time tenured art instructor at Muskegon Community College in Michigan. She received a BFA from the University of Northern Iowa and an MFA from the University of Georgia both in printmaking. Her work combines various printmaking techniques with hand drawn and painted elements and is intended to examine contemporary society through the lens of American history.

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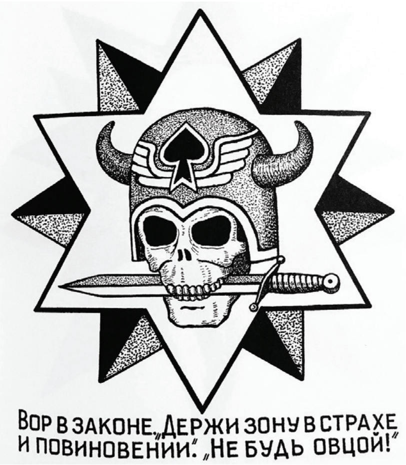
01 > Art Merit/Morale Badges

Problem/Activity:
Create embroidered patches for the purpose of marking an achievement or strengthening group dynamics/discussion.


ВОР В ЗАКОНЕ„ДЕРЖИ ЗОНУ В СТРАХЕ
И ПОВИНОВЕНИИ“. „НЕ БУДЬ ОВЦОЙ!“

Russian Criminal Tattoo example

Patch inspired by WWI Ghost Army of artist/designers

Objectives/Assessment Targets:
Students will gain the technical knowledge of taking a design from rough drawings to a completed embroidery patch while also learning the history/purpose of group badges/tattoos/logos. They will discuss topics regarding entrepreneurship in the arts and opportunities for trading patch designs.

Materials:
Photos, paintings, drawings, or digital designs can be used to create an embroidery pattern. We use a standard Brother home embroidery machine with a multitude of thread colors for students to choose from.

Strategy:

- Encourage students to work in groups to research iconography and designs. Designs and icons within small community groups may often represent shared experiences, goals, cultural backgrounds or aesthetic visions. Examples may include:
  - Military units
  - Russian criminal prison tattoos
  - Boy/Girl Scout achievement badges
  - Contemporary patch culture
  - Low-fidelity designs in late-20th century punk/metal music culture

- Tell students to develop an original design in a collage, drawing, or digital file. Suggest to them that they actively take into account the number of colors they use (try to keep it under seven).
- Let the students decide how many patches to make (at least enough for the class to have one each), make them, and distribute as they see fit!

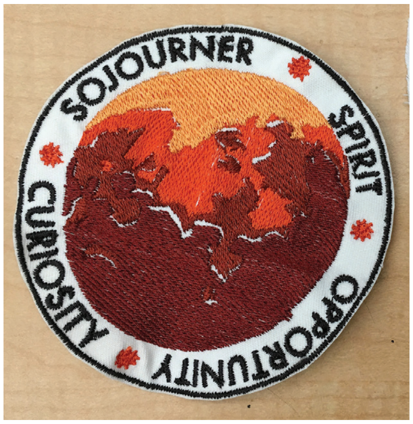
Key Questions:

- How did your research into patch history influence your design?
- What size/shape is most effective for your design? Why?
- How does the transformation of your design from paper to textile change the imagery?
- Do you have a different relationship/view of the recipients of your patches? Are they part of a new social group with this elite patch?

Critique Strategy:
Students describe the research process and, in particular, what impacted their design choices. A technical overview of the process and any hardships students faced leads to an open discussion, while

each student explains to the group their contribution to the patch design. The students' group dynamic is hopefully strengthened with this shared limited edition object, and critique is directed towards design and fabrication improvements for future patch editions. Final discussions revolve around how the textile artifact should be documented and exhibited. On a jacket? In a frame?

Timetable:
One class period to research images and develop a design. One class period to convert the design into an embroidery pattern and make the prototype. Students then make the rest of the edition outside of class. Each patch takes about 15 minutes to embroider, depending on complexity.



Mars Morale Patch

Examples:
The Russian Criminal Tattoo Encyclopaedia V1,2,3. Trevor Paglen's "I Could Tell You But I'd Have to Kill You". Instagram user @patchgame. www.custompatches.net

Notes to emerging educators:
I use this project as a quick second project in 2D Design or Digital Foundations courses to encourage group discussion and shared experiences. In upper level courses, I use this to create a strong bond between advanced students and discuss professional practices and entrepreneurship.

Cat Photo Morale Patch

Author:
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Nick Bontrager is an interdisciplinary artist whose work and research explore the physical and conceptual nature of the moving image, game-based interactions, and the idea of replicas or facsimiles as tools of preservation or understanding. His work is rife with imagery and objects from, mediated, or abstracted by emerging technologies.

02 > Counterspace Project

Problem/Activity:
The Counterspace Project response form is a tool for students observing and evaluating each other's work as part of a typography project that asks them to fill-in just enough space within and surrounding letters so that the word is readable.

Objectives/Assessment Targets:
Students will complete a project that helps them to do the following:

1. Develop visual designs that feature or emphasize the variety that type has to offer
2. Demonstrate competency using principles of two-dimensional art practice when developing projects and through class discussion.
3. Increase the ability to discuss and critique their work and the work of others with empathy, curiosity, openness, willingness to explore, and risk-taking.

Materials:
tracing paper, Bristol Board, pencils, colored pencils, printed type samples

Strategy:
Students display their 4 designs flat on tabletops, and then everyone circulates around the room and writes their impressions on the paper under the two categories provided. If they like, students can also put a checkmark in one of the evaluation columns. There is a review sheet provided for each of the four designs that students have produced.

Once the observations have been made, students are asked to pick up two projects – one that they feel is successful and another design that they want to give some advice about. These are posted on bulletin boards under the appropriate category. As the discussion progresses, students often find more examples for each category, and are able to discuss specifics about the design interpretations that they have spent time studying.

Key Questions:
How does figure/ground feature in type design? How little of the surrounding space needs to be filled-in to recognize a word?

Critique Strategy:
Projects are presented on tabletops. Students circulate and observe fellow students' work and provide written comments. This gives students time to look carefully and compare the approaches that their colleagues have used. They are then asked to choose a strong project and a project that has design or technical issues, which we post. Individuals then explain the choices they made.

Timetable:
2-3 class sessions for introduction and in-class process conversations, plus one-half class session for the critique

Counterspace Project Rubric A220 Intro to Typography
Present three different words, rendered in pencil on tracing paper along with an additional version of one of these in color.

Concept and expression

Criteria for very good work: Use appropriate typeface choices. Work shows evidence of typeface knowledge. Strong use of typographic expression.

Work shows conceptual use of type.

Designs	Very Good 15	Satisfactory 12	Below Average 9	Unsatisfactory 6	
word ▪					
word ▪ *in color*					
word *					
word °					

sub-total

Craftsmanship – control of materials

Use qualities of mark-making suitable for the interpretation. Use the least amount of surrounding color or texture to reveal the letters in the word.

Criteria for very good work: All aspects of the work (design, typography, printing, cropping, mounting, programming, presentation, etc.) display very good craftsmanship.

Designs	Very Good 15	Satisfactory 12	Below Average 9	Unsatisfactory 6	
word ▪					
word ▪ *in color*					
word *					
word °					

sub-total

Design process & documentation
Process book with sketches as evidence of the process and with written project summary.

Criteria for very good work: Appropriate processes & methodologies are used. Process leads to valuable insights and solutions that go beyond preconceived ideas.

Very Good 5	Satisfactory 3	Below Average 1	Unsatisfactory 0	Notes

Total points: ________ / 30   Grade: ________

Class Critique Responses: Letterform Counterspace Project	**A220**
Artist's Name:	Word:

Good things about these letterform explorations (specific to one or general to all of them)	Questions that come to mind as you look at the design solutions (specific to one or general to all of them)	Excellent	Good	Ok	Got it done

Assignment and Review rubrics.

Author:
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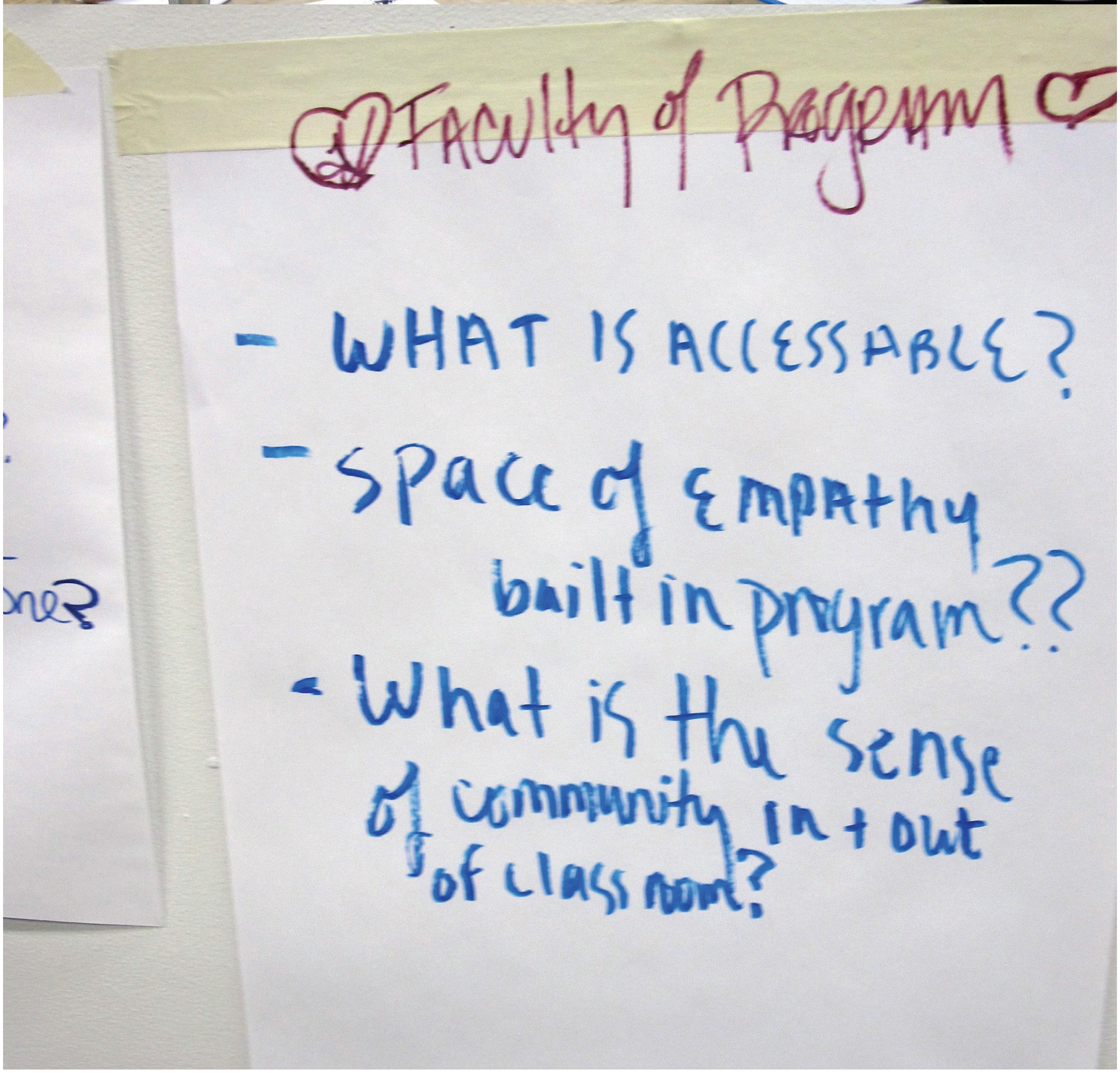
Diane Tarter teaches visual communication design and has served as Art Department Head, Creative Arts Division Chair, and Interim Dean of the College of Liberal Arts & Sciences at WOU. Her mediums are collage and artists books.



Faculty of Program

- WHAT IS ACCESSABLE?
- space of empathy built in program??
- What is the sense of community in + out of classroom?

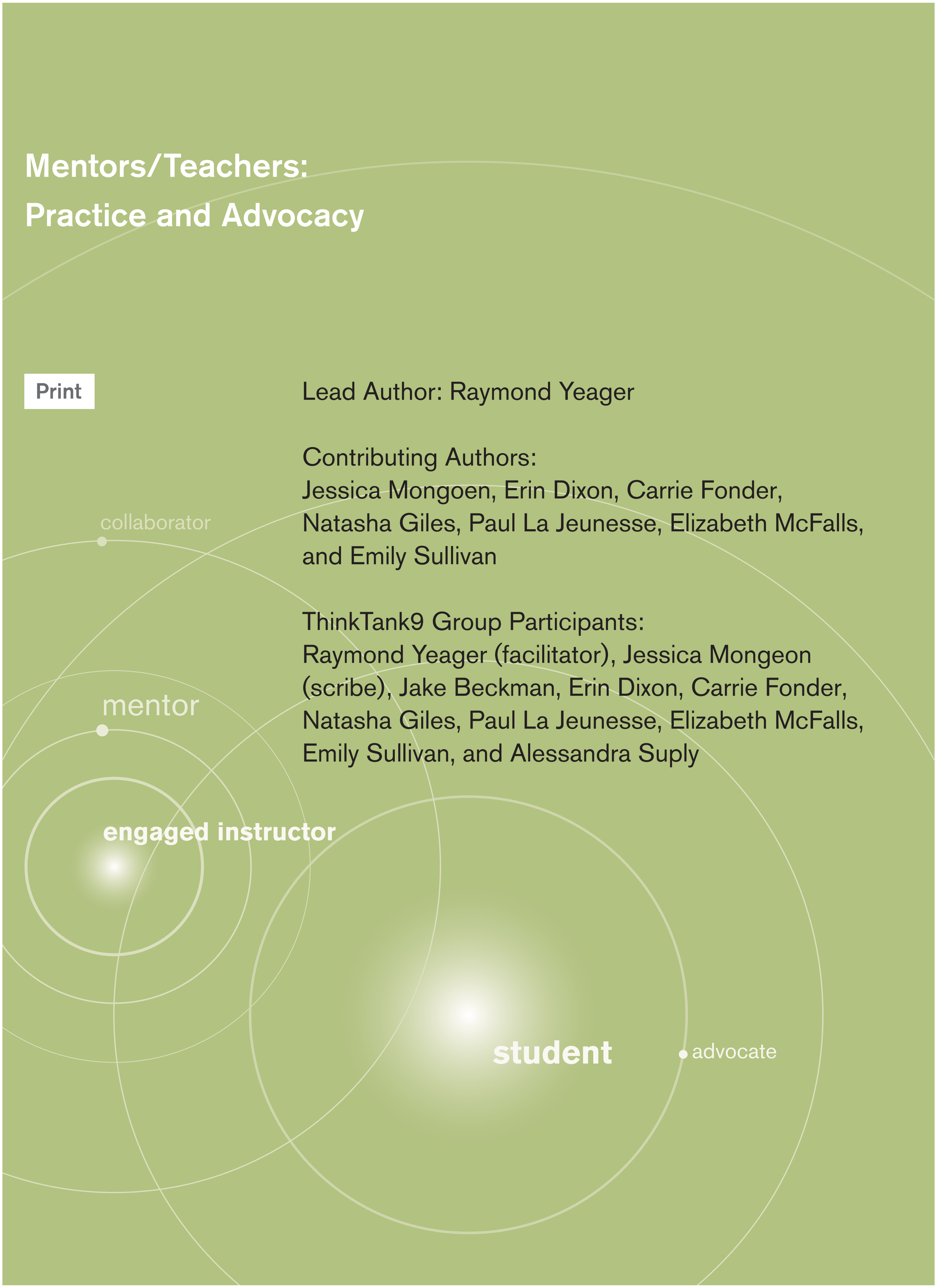
Mentors/Teachers: Practice and Advocacy

Print

Lead Author: Raymond Yeager

Contributing Authors:
Jessica Mongoen, Erin Dixon, Carrie Fonder, Natasha Giles, Paul La Jeunesse, Elizabeth McFalls, and Emily Sullivan

ThinkTank9 Group Participants:
Raymond Yeager (facilitator), Jessica Mongeon (scribe), Jake Beckman, Erin Dixon, Carrie Fonder, Natasha Giles, Paul La Jeunesse, Elizabeth McFalls, Emily Sullivan, and Alessandra Suply



Play, Practice, Voice, and Community

“I don’t have any ideas,” “Your expectations are too high,” “I can’t even draw a stick figure,” “What can I do with an art degree.” As educators, we share in the refrain of statements like these. Students readily offer reasons, excuses, questioning of and for their shortcomings as artists and the artistic field. This litany could be viewed as laziness, lack of engagement, or excuse making. But what is really at the core of their response? This article explores the notion that students’ fears, and all that they encompass, are a critical starting place for investigating how Foundations pedagogy needs to address not only the technical, but also the emotional needs of our students.

By examining the fears of first-year students, we have uncovered strategies for facing those fears and addressing them with empathy. We have identified three main categories — play, practice, and mentorship — through which an empathy-based learning environment develops.

Play

We recognize that our students have been raised in an educational system that, by and large, asks them to memorize facts, events, and ideas. Free and open play, unguided exploration, and embrace of failure are not readily fostered. As educators, we need to adapt to this reality. That is, we need to be able to recognize and meet our students’ abilities, experiences, and backgrounds. This empathic approach to Foundations pedagogy is necessary to facilitate their growth into self-advocating, curious, and engaged learners.

Integrative Teaching International has seen the importance of play in educational theory and practice. In response, it created the publication, *State of Play* (2010). Here, Anthony Fontana encourages play-based assignments because "students' engagement in games is guaranteed, and instructors can use this given interaction to their advantage when seeking ways to facilitate creative approaches to teaching and learning in their studio classrooms" (Fontana 2010, v). And it is through games in the classroom that we can link students' prior knowledge with new experiences, enrich creative development through discovery, foster discussion and collaboration, and help students embrace failure.

A few things we know about our current students are that they only generate a single or (at most) a few ideas, they are great at completing well-defined and specific tasks, and they are good at mimesis and re-packing ideas with a slightly different wrapping. While these might be seen as deficiencies to overcome we can use this information to assist students in creating a community and gaining the skills we want them attain. We can, in other words, design assignments that take advantage of these aptitudes. For example, using a game-like approach to making a drawing, such as the "Exquisite Corpse Pastel Drawing" (see Exemplar 1 below), can encourage students to embrace chance and respond positively to uncertainty and failure.

When cultivated in our students, play has the potential to enrich learning experiences both in and outside the classroom. It helps our students make creative connections between materials, processes, artists, disciplines, communities, and cultures. And it allows our students to welcome rather than fear unknown outcomes.

Practice

Being an artist is often a mystery shrouded in the cloaks of "the 1%" of famous artists or in the identity defining channels of fan art or Pinterest. Idea generation strategies, technical development, diligence, discipline, intentionality, and becoming part of an arts culture are traits of artistic practice that are not readily available before art school. As such, we need to de-mystify these activities by offering ourselves as models.

Practice is paramount to the development of students' higher cognitive skills. In this context, practice not only revolves around the act of making, but also incorporates all the components that go into the creative process. Practice thus entails ideation, iteration, material experimentation, kinesthetic learning, perception, awareness, and the ability to connect concepts with visual communication and/or expression. Through an emphasis on practice as well as technique, we are teaching students that what they do is not more important than how it is done. Students actively develop their understanding of the relationship between how something is made and how it functions. They begin to see, in other words, that how something is produced and how an action is performed has importance, and thus carries content.

As educators in Foundations, we are laying the footing for students to become engaged learners by thinking through the process

With intentionality we also need to emphasize the whole of the creative process and how to approach it without fear.

of making. Introducing students to the variety of choices that they have, and the responsibility that these choices carry, is the pathway to students developing intentionality in their work. Intentionality should not be assumed to mean a preconceived, goal-oriented convergent process. Rather it should be seen as fluid, comfortable, rapid, and non-linear—a methodology that promotes creative thinking. Intentionality, in turn, can be embedded in the design of Foundations curricula by emphasizing student learning instead of instruction (Barr and Tagg 1995, 12–25).

With intentionality we also need to emphasize the whole of the creative process and how to approach it without fear. In his 2006 TED Talk, “Do schools kill creativity?”, Ken Robinson says, “Kids will take a chance. If they don’t know, they’ll have a go. They’re not frightened of being wrong.” As was stated earlier in this paper, play is important, as are hands-on attempts with little pressure for a successful outcome. These methods address students’ fears of being wrong and increase their creative confidence. However, Robinson goes on to explain, “I don’t mean to say that being wrong is the same thing as being creative, but what we do know is if you’re not prepared to be wrong you’ll never come up with anything original” (2006). Play is important, in other words, but there must be a structure to it. All games have rules. In the second exemplar activity that accompanies this article (“Play and Multiple Intelligence”), students are asked to invent a game that incorporates their reflective intelligences. This game is bound by rules the students determine, which they are then asked to teach to their classmates. While this game is created through the act of play and discovery, the students learn the role boundaries and limitations play in the creative process. They learn that even within guidelines they have enough structure to challenge their creative capacities and connect them to goal-oriented art making.

An empathic learning environment is required to break down the initial hurdle of fear. Nearly everyone has ambition that outpaces their abilities. Abilities are honed by guidance and repetition, but these alone are not enough to prepare students for coursework, and more importantly, developing personal artwork that expresses their voices. Our goal as educators is thus to foster an environment in which fear of failure is diminished. Instead, failure is seen as a step forward rather than a step back. Within this environment students are rewarded for experimentation and risk-taking. They are encouraged to discover new connections to material application, concept, and content, and to understand how contextualization affects these relationships. It is this synthesis of manual skill with the creative process that empowers students to not only become artists, but also to have the confidence and ability to learn to create anything.

So how can we get them to connect the importance of their practice to creating meaning in their work? It all starts with the act of

The opening up of their perception is important to lay the groundwork for how to organize visual information with intention.

seeing. We are visual creatures and thus we rely heavily on this sense to understand the world. Our students have grown up in an era where they are constantly visually stimulated, to the point of oversaturation, by media and technology. Because of this they have been exposed to countless hours of human-made design. This exposure has turned them into highly visual thinkers. Our goal is to get students to understand what they are seeing and how this affects them. Additionally, we are encouraging them to use their intuitive skills with intention. We teach students at the Foundations level how to understand what they see, and how their personal biases, culture, and place affect their perception. The opening up of their perception is important to lay the groundwork for how to organize visual information with intention. They learn to see, in other words, as opposed to simply looking.

Critical thinking and analysis bridge the gap between ideation, creation, and editing. This methodology fosters intentionality in all facets of the creative process. We want our students to ideate with intention, which means iterations, experimentation, and limitless curiosity. We want them to apply objective criticism to these ideas and develop a concept that begins to approach their goals. We want them to prototype these ideas, put their thoughts into action, and create an object or event. We want them to again become critical and think about how effective their choices and actions were. We want them to ask themselves, “What is happening compared with what I am trying to do? Which is better, my previous idea, or the new experience that came from the creation?” To accomplish this metacognition, a reflective component needs to be included at the conclusion of assignments. The reflective piece should address the process of creation and how it led to the end product. One example is the addition of a reflective essay addressing several questions about the experience of creating the work. And how these experiences led to decisions about the direction of the work. Another example would be to assign a journaling activity from the beginning of the project. Each class period the student would be required, through word and image, to record the progress of his or her project. During critique of the work, the student will present the journal along with the finished work. This lays bare — in a tangible way — the cognitive steps that underpin the creative process and allows the student to see how he or she “thought” through the project. With the addition of this contemplative element we can help students to develop critical thinking and awareness while at the same time teach them to work independently.

To develop these skills, students need exposure to a wide variety of works. It is important that students know what and who has come before them. While they have an enormous amount of exposure to visual culture, it is mostly popular culture and often it is advertisement-based. They also tend to have a penchant for particular styles and then attach their personal identities to these styles. We must be empathic and thus act respectfully — that is, not dismiss these examples solely because they don't fit a typical art historical canon. However, it is possible to respect their tastes while introducing contemporary and art historical practices to enrich their ideation and editing processes. By connecting students' visual interests to contemporary and historical artists and art movements, we can help students to understand how artists develop ideas and stylistic preferences. For instance, when we use examples from graphic novels, video games, or movies, we meet the students where they are and help build connections between art forms that they are familiar with and others with which they may not have experience. This helps create a sense of inclusion in an artistic community instead of promoting the stereotype of the loner artist in the studio who waits for inspiration to arrive. Ultimately, students must develop self-discipline, self-motivation, and strategies to research their interests to create an attitude of a lifelong learner.

Mentorship

We mentor our students in every action we take as teachers by modeling behavior in our own practices and in the way our curricula are structured. How can we expand our interpretation of mentorship by recognizing that our students are constantly aware of our actions? We can provide greater transparency outside of the classroom, in our studios, by demonstrating process, success and failure, and maintaining good boundaries (availability vs. protective productive seclusion). We should be the first people to begin quelling students' fears about being artists by providing an example of artistic practice and possible professional pathways.

1. Demystifying our art practice

As mentors we are responsible for demystifying and humanizing our activities. Students enter into Foundations classes not having concrete knowledge of what a career as an artist or designer looks like. How can we, as instructors at the Foundations level, not appear as islands or monoliths to them? We should aspire to cultivate an atmosphere of mutually respectful partnership in the classroom. Part of this partnership is formed by listening to students as they express their own vulnerabilities and ask questions about their work and their practice. We can respond to them by presenting and sharing the challenges we face and overcome to create our work. This openness allows us to expose insights into our creative processes, successes, and possibly most importantly, our failures. It is important that we share our experiences in our journeys as lifelong learners and be vulnerable in sharing our work in order to model the behavior we would like to see in them. Empathizing with students, in other words, may act as the catalyst that encourages them to realize that their development includes failures and unforeseen directions and that such events shouldn't be debilitating or paralyzing.

If we are willing to meet students at their level and not discount their experiences and interests, and encourage open dialogue about their doubts and fears, particularly the fear of failure, then perhaps some of their anxieties can be quelled or managed. To reiterate, we should be open with students about our own meandering odysseys as artists, including — *especially including* — the many failures and hardships artists face, and thus the resilience it takes to succeed. The students should understand that we are them, 20-some-odd years later, and that they are – in fact – our future colleagues.

Of course, implementing these ideals is an ongoing process, and arriving at them will include avoiding some common teaching pitfalls. As instructors fresh out of grad school, say, we run the risk of being aloof and indulging in "artspeak," being too vague in our instructions, being dismissive of students' tastes and visual experiences, not making connections between one assignment and the next, being at times both unavailable and an excessive hand-holder — the list could go on and on. Some of these are not necessarily negative in and of themselves as isolated incidents; it is problematic, however, when a pattern of these actions emerges and students are alienated as a result. To escape these pedagogical traps we need to be self-reflective and habitually assess our curricula and teaching methods for effectiveness. Students enter a Foundations class with varying degrees of experience and emotional maturity. In order not to do them a disservice, we must adapt to the new realities of each entering class of students and strive to determine the hard and soft skills we need to impart to them and help them succeed.

2. Modeling our Art Practice

Part of meeting the students at their level includes acknowledging the most effective teaching style for each of them individually, which can mean using several approaches at once in the classroom. Some students need a lot of one-on-one attention. Some need to be left alone. Some need straight-talking. Some need kinesthetic activities. Others need sensitivity. Regardless, they all need a model who will demonstrate a way to navigate the world as an artist. We are that model. This modeling of art practice is a form of what Russian psychologist Lev Vygotsky calls "lending consciousness." This concept asserts the idea that development is a social or communal process as well as a pedagogical one (Vygotsky 1997, 129-138). By creating a learning environment where we model, as well as instruct, we alter the traditional role we play in the classroom. When our teaching and art-making become intertwined, the students benefit greatly from a more engaged instructor, and it is more likely that they will see themselves as artists-in-training. An instructor drawing with students in class is modeling a regular drawing practice — her posture and stance, how she holds a charcoal pencil, uses sighting, how she backs away frequently from the drawing, etc.

It can seem like a dilemma as to whether or not we should share our personal work with students. We may not want to inadvertently create acolytes, appear egotistical, take up class time, or face derision and be vulnerable. But we are hired at our institutions ultimately because we make art, and to not share that with students deprives them of a more meaningful experience with us as mentors.

Voice and Community

Finally, what are the outcomes we are hoping for as a result of these approaches? The list of goals we hear from students regarding their lives post-graduation is generally narrow. It boils down to professional and economic concerns. The list of goals from faculty, however, is expansive. We have grouped our hopes for students into two major categories: developing personal voice and an inclusion in community. Developing a personal voice is a vast topic that not only includes a sense of self and purpose as an artist, but also confidence, the ability to persevere, and a self-guided engagement with the work.

As faculty, we believe that if we can strengthen students' deficiencies when they begin, we are guiding their development not only in academics, but also as engaged citizens. Through the development of their artistic voice they should simultaneously develop emotional maturity and self-reliance; this will help them navigate possibility, rejection, and resistance. A continued practice of curiosity will help students investigate, imagine, and explore the potential that their futures hold. Curiosity, as an examination of their skill, will lead to opportunity. Critique and critical dialogue, learned in school, can help students empathize with others, as well as face self doubt, fear, and confront difficult open-ended situations with an open-mind and self-advocacy.

Additionally, the community serves as a facilitator for students' growth. Our goal for community is to create a safe, empathic environment where individual differences are embraced and encouraged. One that is challenging, validating, and supportive. Teaching students to view community as a future bridge to opportunity, a network, and a team for navigating their life post-graduation, and their professional lives.

Conclusion

The strategies outlined in this article are means that educators can use to facilitate an empathic learning environment for first-year students. The three major areas of focus—ones that foster empathy and are indeed representative of it—are play, practice, and mentorship. Play cultivates curiosity, unguided exploration, and embrace of failure, which leads to creative confidence and thinking. Practice introduces students to the act of making, material experimentation, kinesthetic learning, perception, awareness, and the ability to connect concepts with visual communication and/or expression. Students, in short, develop a relationship between how something is made and how it functions. Mentorship derives from an engaged instructor who can intertwine teaching and art-making. By cultivating awareness of our behaviors and actions in the classroom, we become more effective mentors, advocates, and teachers.

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03 > Exquisite Corpse Pastel Drawing

Problem/Activity:
“Exquisite Corpse Pastel” is a Drawing II assignment that allows students to play, problem-solve, embrace uncertainty, and overcome their fears of the unknown. It gets students to look at historical paintings, study and practice color layering and mark-making with chalk pastels, and create unexpected juxtapositions and compositions through preliminary collages.

Objectives:
- Learn to draw on a larger scale quality paper such as 22” x 30”
- Learn how to layer colors with chalk pastels to create a rich palette
- Cultivate a creative process through making small preliminary collages in the sketchbook and looking at a lot of images beforehand
- Increase visual vocabularies and ways of image-making.

Materials:
- 19” x 25” Canson Mi-Teintes Paper or 22” x 30” Stonehenge
- Art journal of some kind that has good color reproductions and can be cut up into collage components
- Charcoal pencils
- Prismacolor Nu-Pastels set of 24 or more (pastels are best for achieving a color and mark-making match close to oil and acrylic painting sources)

Strategy:
1. Provide a stack of art magazines such as *Art in America*, *American Artist*, or anything available that has good color reproductions and can be cut up. (You can also combine art magazines with other sources or require students to bring in their own magazines [approved publications] or use other resources.)
2. Tell students to take their time looking through the magazines and finding images that they are attracted to and that might make good compositional elements. They will eventually amass a large pile of scraps of paper and then begin constructing small collages in their sketchbooks/visual journals
3. Students will make 5 collages (or 3, or 10, whatever there is time for). This takes most students a full class period. If they don’t finish in class then they can finish the project for homework. If a student is finished early they can begin their pastel drawing.
4. Students translate their collages to paper, using pastels, and charcoal. They should spend a minimum of six hours on the drawing.

Key Questions:
1. What do you like about that work and why? (Ask this question while individually talking to students at the collage stage.)
2. What color palette is the artist using? What is the color composition/strategy?
3. How has the meaning of the work changed in this collaged and juxtaposed iteration?
4. What colors have been layered to achieve this effect?

Critique Strategy:

Students write in their sketchbooks their thoughts on each piece. How does it make them feel? Can they evaluate the artist's craftsmanship? What color palette is being used? Is the image finished? Resolved? What does it mean to construct a composition from disjunctive elements? After fifteen minutes, have the students break into groups and use these notes to facilitate a critical discussion of the drawings.

Timetable:

One class period of 2 hours and 45 minutes is used to create the collages. Generally 2 class periods are required for the drawing and students finish everything out of class. I follow up this assignment with a drawing from observation color exercise.

Note:

This assignment reflects my own creative practice. By the time we get to this assignment in Drawing II it is a welcome change of materials and process for the students. They are often delighted to be looking at the magazines and enjoy making the collages as it is a low-stakes part of the assignment but generally fun and surprising. I also make a drawing alongside the students and demonstrate my pastel process from start to finish.

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04 > Play and Multiple Intelligence

Problem/Activity:
Understanding the importance of play, experimentation, and teamwork through the creation of a game.

Objectives:
How can we expose students to the act of play and the creative process while helping them to understand theirs and others' individual intelligence (strengths)? In this exercise, students collaborate to invent a game that incorporates their collective multiple intelligences. As a group, they learn to create something through the act of play and discovery. Students are also able to identify their own personal strengths and others and how to collaborate with like and different individual intelligences.

Materials:
Any found objects/materials (chairs, rolls of paper, markers, ink, plastic bottles, 2" x 4" pieces of wood, etc.) in or outside of the classroom. The instructor can bring materials for students to use or the students can be in charge of finding the needed materials on their own.

Strategy:
1. Have students take a multiple intelligence test to identify their strengths.
   https://www.edutopia.org/multiple-intelligences-assessment
2. After each student has found their highest intelligence, separate students into groups of 3 or 4. Try to mix students so there are a variety of intelligences in each group.
3. Students work together to create a new game that incorporates their reflective intelligences.
4. Each group teaches the game to class so other students are able to play and participate.

Key questions:
1. How can play and improvisation be used to help students understand the creative process?
2. How can students understand individual intelligences and use them in collaboration?
3. How can gameplay be used to create a work?

Timetable:
1 or 2 class periods depending on the size and time of the class. Day 1 can be spent brainstorming and creating the game. Day 2 can be spent playing each game as a class. Allow students to facilitate the games.

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Context and Creativity: Designing a Global Citizen

Print

Lead Author: Casey McGuire

Contributing Authors: Amanda Horton, Victoria Hoyt, Shannon Rae Lindsey, Paige Lunde, and Eric Wold

ThinkTank9 Group Participants:
Casey McGuire (facilitator), Lily Kuonen (scribe), Jennifer Belair, Amanda Horton, Victoria Hoyt, Richard (Chuck) Landvatter, Shannon Rae Lindsey, Paige Lunde, Guen Montgomery, Ellen Mueller, Matthew Spahr, and Eric Wold

identity
global citizen
language
awareness
community

Global Awareness, Identity, and Empathy

Advances in technology have created increased global awareness. With this in mind how can we, as educators, establish a connection for students between their use of technology and the concept of global citizenry? Despite the prevalence of social media and opportunities for students to become socially engaged in global discourse, many instead choose identities based on beliefs that align with their specific lifestyles and political ideals. To confront these issues, we want to develop awareness and a sense of inquiry in our students so they will form empathy with regard to other cultures. As teachers, how can we cultivate these conversations and thus prepare students to embrace global empathy and inquiry? How can students become global citizens in Foundations classes and develop skills that are sustainable?

This article examines the challenge of bringing global awareness and empathy to students that are distracted by the devices and spectacles of a media-driven world. We are not claiming solutions, but rather seek to deconstruct students' beliefs regarding privilege and disadvantage in their own experiences. A central problem in this process involves facilitating students' basic awareness of the world, since students' beliefs about popular culture and political correctness, we've found, tend to prevent openness and empathy. This article aims to question not only students' basic assumptions about race, gender, political correctness, and cultural norms more broadly, but also offer approaches for Foundations educators and their classes to analyze contemporary problems.

Identity is fluid, but not invisible

Before we can expect students to be ready to adopt global identities we need to help students explore their own identities in different ways. Who are they? What privileges do they possess? What adversities do they confront? By trying to pin down our fixed beliefs, we can start to see that new knowledge, experiences, interactions, and places can change who we are and what we do—proving that identities are more in flux than we realize. The nuance, chance, and conditions of identity, therefore, are always worth exploring, even in classes that do not present obvious diversity.

In *Simians, Cyborgs, and Women* (1990), Donna Haraway introduces the idea that marginal voices struggle over modes of production with “dominant forms of objective knowledge.” Her study opens a dialog between objective norms that legitimate theories used for social science and various means of knowledge creation, such as data collection or art-making. She shows us that objective data is used to control artists’ progress by subordinating marginalized voices into controlled hierarchies (Haraway 1990, 33). More importantly, she reveals that recognizing hybridization (i.e. blurring boundaries) could allow us to move past binary opposition, which causes us to see everything as either right or wrong. She goes on to argue:

> So, I think my problem and “our” problem is how to have simultaneously an account of radical historical contingency for all knowledge claims and knowing subjects, a critical practice for recognizing our own “semiotic technologies” for making meanings, and a no-nonsense commitment to faithful accounts of a “real” world
> (Haraway 1990,187).

Her quote reminds artists that we can accept contingent information in a global world that universalizes meaning, while also realizing our signs limit our practices by fixing us in a generalized system.

Within the system of art-making and data collection that Haraway speaks of we have to consider societal structures that construct our identities and the identities of our students. How can we deconstruct and identify these generalizations and universal systems for our students to deepen their knowledge about themselves. One proposed way is to ask questions and begin conversations about identity. Some of these questions might include:

- What social or cultural norms exist in the classroom? How can they impact art-making? How do they impact looking? How do they impact conversation and critique?

- How does this affect the audience?
- How can we deepen our visual language beyond "canned" feelings? How do different cultures interpret symbols differently? When does a common language through symbols work and when does it not?
- How can we listen to experiences that are not our own? Can we suspend judgment, validate feelings, and resist proving our coolness/education/high moral ground by letting go of the need to respond? How do we practice humility?

Art reveals truth through visual exchanges between subjects and the world. It allows the subject a space to confront the idea of correctness through empathy. Developing students' awareness of their own privileges or disadvantages can open a meaningful dialog that allows everyone — teachers and students — to understand how art-making can question established beliefs about truth. At the foundational level, observation facilitates this transformation by redirecting our attention. Indeed, Haraway shows that our prior attitudes about seemingly objective structures can be recuperated toward a new largely fluid understanding of objectivity. She attempts, in fact, to re-code objectivity so that it includes the experience of aesthetic sensibility (Haraway 1990,191-194). In other words, we can achieve cultural awareness by replacing mundane views of the world with new aesthetic awareness.

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Language Sensitivity

Focusing on relationships will help us to create culturally sensitive students. We can use day-to-day interactions to assist students with learning how to engage others. For example, how we interact with students, other faculty, and administrators should mirror how we expect students to interact with one another. When we are intentional in our treatment of others, students will have an opportunity to learn — through observation — how to be receptive, as well as empathic, curious, and open-minded. This is also an opportunity to demonstrate collaboration through classroom interactions between instructors and students, as well as peer-to-peer collaborations. By practicing these skills during their college years, students will adapt them to their lives and continue to practice relationship building post-graduation.

A global citizen should be able to develop sensitivity to language, but also be willing to debate issues with authentic questioning rather than by reiterating ideology. Global citizens are culturally aware, curious, receptive, and open to new ideas. They accept global differences including gender, race, culture, tradition, religion, and class. While it is not expected that — in a classroom setting — we, as instructors, will be able to introduce students to all aspects of culture from around the world, we can still encourage students to become empathic, responsible, and respectful adults. Ideally a global citizen will be engaged in their community and be politically aware. This is a culmination of empathy and questioning that provides adaptability within diverse experiences.

Language sensitivity is often aligned with "political correctness"; however, political correctness encompasses not only considerations about language, but also actions and policies towards specific groups that are often marginalized or disadvantaged in some way. Language sensitivity refers more specifically to tone and word choices that are thoughtful towards others. Expectations of language sensitivity can be set on the very first day of class. It is our job as instructors to facilitate a respectful environment where verbal communication used in the classroom can be carried out into all students' lives. Language sensitivity can be a component of the syllabus, which will encourage thoughtful discourse from the start. This leads to further discussion as the class engages social constructions such as privilege and boundary issues, as well as visually engages difficult concepts. By setting this standard early on we are able to provide a safe learning environment for students that allows them the freedom to experiment, learn, take chances, and experience growth and change.

Discourse

After defining the qualities of a global citizen and the parameters of language-based classroom exchanges, how do we create conditions to support these concepts or activities? How do we create engaged, politically motivated, empathic thinkers and makers? Debate, opinion, and inquiry are three building blocks to the social engagement of an art student. Transformation comes from a process of listening, researching, and experiencing art-based inquiry. Particularly effective are those projects that ask students to investigate a variety of professional artists who are asking scary, and sometime antagonistic questions about the world. These activities, however, can stymie students. As such, how do we keep striving for transformation in thought and encouraging inquiry into the social construction of "the other" when class discussion becomes stagnant?

Encouraging debate that focuses on discussion being flexible rather than fixed will allow more room for uninhibited conversation. With this seemingly good intention, however, we also risk opening doors that could produce feelings of discomfort, such as argument, anger, avoidance, and fear of open dialog. This may mean that we work around silence or awkwardness in a discussion. These moments perfectly encapsulate the group's fear of saying the wrong thing or otherwise making mistakes. Yet by focusing on a multiplicity of experiences — those experiences of all the students in the classroom — we can keep our attention and energy on what we control and away from what we can't. Our goals of global citizenship, therefore, can be asked this way: "how am I empowering students to work on these skills in the classroom?"

We need sensitive language in order to embolden marginalized voices, as well as identify norms, objectives, and expectations in the classroom. But how can we encourage the development of this language even if it is not comfortable? What forms of discussions are there and who controls the topics? Is there a place to contribute anonymously or indirectly, like a blog or Facebook? Soft skills like these are inherently difficult to measure, but not impossible to value in a curriculum. Projects drawing on unknown histories, different cultures, and self-identity require listening, imagination, and research, and these efforts work to expand students' capacity to be vulnerable, empattic, and respectful of difference at the same time.

Building basic strategies for inquiry creates a safety net for the professor and the students. Peer- to-peer inquiry without judgment, for example, builds acceptance and empathy. Questions that are geared to guide instructors through both planned and unplanned classroom discussions engage everyone in productive inquiry. These situations help students explore "the why" behind their opinions, feelings, and ideas, and to deepen the overall conversation beyond cliché or a thumbs up/thumbs down response.

Strategies that instructors might consider to encourage dialog in the classroom, and that should be utilized in the beginning of a course, include "ice-breakers" and "water boilers." These engagement devices subsequently serve as initial prompts for more in-depth assignments. Questions for the class that reflect, for example, current events or even a difficult critique strategy include:

- How do you feel about this?
- What do you think about this?
- How do you relate or not relate to this event/artwork/object/image?
- What past experiences shape your understanding of this event/artwork/object/image?
- Why do you think this is or isn't controversial?
- Who do you think is affected by this event/artwork/object/image?
- What do you think the historical/cultural/social context of this event/artwork/object/image is?
- What do you think are the takeaways of this event/artwork/object/image?
- How did you hear about this event/artwork/object/image? And how does that mediation affect your response?

Exposure, Integration and Transformation

As instructors, it is important to be able to evaluate the effectiveness of our instruction, including in areas that are somewhat subjective, such as gauging how successful we are in our efforts at helping students to become global citizens. The method proposed for evaluation is to use three criteria (that determine the type of interactions or activities that we use to engage our students) to evaluate the effectiveness these interactions in our classes. These criteria are: exposure, integration, and transformation. They are adopted from The University of Central Oklahoma's practice for determining the effectiveness of transformative learning (UCO Transformative Learning 2016).earning

Exposure

Although our students have a wealth of personal experiences, when they enter our classrooms they may or may not have known people with significantly different backgrounds. Indeed, many of our students have never considered viewpoints other than their own. Our responsibility in supporting our students to be global citizens is through exposure to difference. As educators, we can provide diverse visual examples that not only support the content of our projects but also introduce a variety of cultural and social experiences. Through this process, students will be introduced to current controversial events and topics, as well as social constructs and generalizations they may have allowed to go unacknowledged. Yet in addition to exposing students to difference, we must also identify similarities. Students can develop empathy by identifying and understanding commonalities with people they perceive as different from themselves.

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Integration

Exposure to diverse cultures, artists, practices, and artworks alone will not create a more socially aware, sensitive, and engaged citizen. We have to facilitate the student's integration of these new ideas into their lives. This may require guidance from instructors in terms of requiring or suggesting research and participation in process and dialog. However, most of the integration comes from the student's natural reactions to inquiry, investigation, reflection, and debate. By integrating inquiry and investigation, students will have an opportunity to reflect on the idea of difference and how that impacts their perceptions of others. The goal is that this process of analysis will continually develop understanding that extends beyond the classroom.

Transformation

How do you inspire transformation? How do you achieve it? Transformation here is not defined by a fundamental leap or altering the way a student perceives the world. Rather, transformation acts as a bridge to help students navigate resources that encourage critical thinking, resourcefulness, and the ability to connect complex ideas and messages to the larger world around them. Transformation is like a wave — a wave of knowledge and diverse interests that move around, over, and through the classroom in a fluid transfer (e.g. change of perspective, empathy, and self-efficacy). Every student may not reach this realization during the class, a few months after, or even a year later. However, that student may reflect in a few years and understand the incredible impact the course made on them through exposure to and integration of unfamiliar and diverse dialog.

First and foremost, instructors should demonstrate an understanding of (and present as such) both sides of any issue.

To facilitate transformation in the classroom, one needs to establish relationships between the students themselves, and between the students and the academic context. First we must, as a class, understand the etiquette, boundaries, and relationships present. A transformative attitude can only exist within a genuinely “safe” and “open” space, one that guides students through the most controversial topics – ones that might otherwise not be a part of their daily/weekly purview of the world. Indeed leadership and accessibility, not only within the classroom but also with their peers, is truly when the communication of ideas occurs — presumably transformation is the byproduct of those interactions. More specifically, good leadership and accessibility in classroom discussions can promote deeper communication with and understanding of controversial topics.

Assessing how transformative thinking manifests in each student relies on the instructor’s ability to gauge how participants respond to the experience of new ideas, as well as demonstrate critical thinking and presenting their own unique voice. In order to do this, instructors must remain unbiased so they can effectively confront vested interests in the minds of the students (imparted by parents, family, teachers, institutional systems of authority, etc.). First and foremost, instructors should demonstrate an understanding of (and present as such) both sides of any issue. Students’ synthesis of those ideas is then supported through rigorous investigation and inquiry. Change/transformation will occur when healthy debate and dialog on contemporary issues is formulated into students’ individual opinions that are aimed to inform, persuade, or support advocacy inherent to the process of simplifying complex new information into a coherent message.

Instructors’ use of transformational leadership has been associated with more positive student attitudes and beliefs, greater motivation, greater satisfaction with the class and teacher, and greater self-determined motivation, as well as significant improvement in self-efficacy and intrinsic motivation (Slavich and Zimbardo 2012, 12).

An instructor’s leadership in the classroom clearly illustrates their transparent commitment to a pedagogical practice that embodies trust and engenders open and fully participatory communication with students. This enables them to reevaluate and refine their beliefs, values, goals, and skills in a positive, indeed transformative environment. The objective is to imbue each student with the capacity for genuine global citizenry: engagement, awareness, sensitivity, and openness to new and unfamiliar experiences. Transformation occurs through their active engagement of worldwide culture, content, and ideas, and the ability to construct an individual argument or point of view. Through this, each student will have comfort in discomfort (i.e. be comfortable with being uncomfortable) and demonstrate comprehensive awareness, sensitivity, and empathy.

Conclusion

Many strategies for facilitating global citizenship are extant in the fundamentals of art. Rigorous inquiry, critical analysis, and the investigation of form, subject, content, and context are, after all, nothing new to Foundations curriculum. These fundamental strategies are and will continue to be useful for encouraging responsible citizens. In addition, more recent strategies such as dialogic teaching, activism, and social practice can be employed to expand the conversation around global citizenry. The development of new strategies and the evolution of existing ones to best address the many and dynamic facets of globalism continues to be as in flux as the subject itself. It is necessary to regularly and critically self-evaluate to determine effectiveness, range, and relevance of strategies. An expandable matrix designed to evaluate assignments over the course of the semester can assist in the process of self-evaluation. Below is an example of a matrix developed during ThinkTank9.

	Assignment 1	Assignment 2	Assignment 3	Assignment 4	Assignment 5	Assignment 6	Etcetera
Does it address global awareness?							
Does it address rigor?							
Does it encourage individuals to move beyond cliché?							
Does it connect the individual to their identity?							
Does it address/respond to/stem from cultural issues?							
Does it define community?							
Is it energizing?							
Does it generate reflection/self examination?							
Does this promote agency?							
Does this create dialogue?							
Does this address liminal spaces?							
Does it encourage inquiry?							
Does it challenge technical and conceptual comfort zones?							
Is there historical context?							
Are contemporary/diverse examples demonstrated?							

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Additional Resources

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05 > Speed Introductions

Problem/Activity:
We want to encourage our students to engage in active dialog and build a sense of community in the classroom. However, most students are not comfortable introducing themselves to a new person or asking questions to get to know them. Additionally, each student in the classroom is different from the other; most will vary in backgrounds, class, ethnicity, gender, sexual orientation, and religion. On the first day of class, students immediately gain a sense of difference from their peers just by looking around the room. It is easy to not facilitate interaction in the classroom, but we have to push our students outside of their own sensibilities and build proficiency in talking to unfamiliar people. This push can start on the first day of class through an icebreaker.

Objectives/Assessment Targets:
- Develop skills in inquiry
- Develop skills in listening to peers
- Develop skills in dialog to facilitate interaction
- Foster empathy and engagement with people of different backgrounds and experiences.

If you participate as the instructor, you will be able to express an interest in your students as human beings, not just as people in the classroom. You will thus generate empathy for the student-teacher relationship in addition to the student-student relationship.

Materials:
Several sheets of paper and pen/pencil for each student

Strategy:
1. Divide the class into two groups by assigning each #1 or #2
2. All #1 students will stay seated on one side of the room and all #2 students will be floaters
   a. Have students get in pairs with one #1 and one #2 student
   b. Each student should have a piece of paper with two columns – one is labeled **Similarities** and the other is labeled **Differences.** Each session with a new student will require a new paper with a new set of columns
3. Tell the students that they will be timed, usually about 3 minutes per session. During the 3-minute session, the student should learn the other student's name and generate a list of at least 3 similarities they have with one another and at least 3 differences.
4. At the end of the 3-minute session, a timer will go off and the instructor will announce "next". At this time, all of the #2 students will move one student to the left.
5. Before starting the second session, tell students they cannot ask the same questions they asked in the session before. For example, if they asked how many brothers and sisters the other student had, they cannot ask again. This will force students to think beyond superficial identifiers and push into more personal and social issues of identity.

6. If you have an odd number of students, join in yourself as the instructor. This will facilitate a greater connection with your students, demonstrate an interest in them as people, and generate empathy for the student-teacher relationship (in addition to the student-student relationship).

Key questions:

- How diverse is the classroom community?
- What aspects of students' identities will they divulge in a social exercise?*
- How will students relate or not relate to one another?
- Will they generate empathy through finding common ground with people of different backgrounds and life experiences?

* This exercise could lead to significant student discomfort and might therefore breech student codes of conduct. Be mindful of the conduct parameters of your institution.

Critique Strategy

Although there will not be a formal critique, at the end of the sessions ask each student to share some unexpected similarities and differences they found with members of the class. This will allow students to experience an exercise where everyone is pushed out of his/her comfort level to learn something about a new person and generate a sense of community in the classroom.

Timetable

Take about 3 minutes for each "speed introduction" session and you can keep the sessions running as long as time will allow. The more introductions made, the deeper the connections will be.

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TRANSFORMATION

Agents of Change: Facilitating Collegial Investment and Support

Print

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professional identity
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Innovation, Change, and Progress

If one were to raise their head in a post-industrial society, change would be evident and obvious. At the same time, there are always institutions and individuals, overtly and tacitly, resisting change. Post-secondary institutions are often seen as incubators of change that promote growth and innovation for the world. Yet, these very institutions also build barriers resistant to change and prop up systems that maintain and support institutionalized hierarchies, academic territories, identities, and attitudes. Ernesto Pujol states, "Many of our old curriculum structures, fiercely protected by entrenched bureaucracies to the point of paralysis, make change extremely slow and even close to impossible, discouraging many young faculty members who are ready and clamoring for it" (2009, 3).

Change is scary, but it is inevitable and it is needed to foster progress in post-secondary art departments and art schools. If it does not happen, faculty, students, and institutions are left behind and all suffer. This article reflects and expands upon a discussion undertaken by ten post-secondary faculty members from art departments across the United States who joined together in a ThinkTank9 work session titled "Natural Selection – Inheriting and Initiating Change" held at Montana State University in June 2017. The group was initially charged with investigating change with an emphasis on technology's impact upon curriculum and pedagogy. In the beginning stages of the discussion, however, the group altered its focus away from technology and toward the role of faculty and administration in institutional change.

One implicit assumption of the group was that Foundations faculty and administrators are specifically inclined or required to be agents of change in regards to curriculum development. Overwhelmingly, we agreed on the importance of a strong and integrated Foundations curriculum, and we discussed the challenge of trying to achieve such a goal. In reality, many Foundations programs are not integrated with the upper level studio art experience. Rather, they are perceived as only a support area for those disciplines. This creates a pattern of trickle-down pedagogy, with the areas of study dictating what Foundations teaches, instead of a reciprocal relationship between what is considered core curriculum and the specializations. The following is a summary of the group's discussion and conclusions, including its definition and interrogation of change, the idea of an agent/agency of change, and the birth of a manifesto illustrating change as a personal oath.

Defining Change

A dictionary search shows a simple but full definition of the word change – "to become different", "to make (someone or something) different" and "to become something else" (Merriam-Webster). As the group began its discussion, we found out quickly that all participants did not share the same connotations of the word change. An operational definition was thus needed. By discussing change as it related to personal experiences – trying to be a catalyst for change, meeting resistance, resisting change, and being forced to change – the group began to understand it as an idea or an action owned and defined differently by various demographics. This sharing highlighted that people do not experience change in the same way or with the same response. Commonalities were nonetheless found. Change, we ultimately concluded, is a desire coupled with an action that can be shaped by an individual or group depending on their motives. They can be selfish or selfless, and in each instance change can mean control, profit, appearance, and/or sacrifice.

Each member of the group had lived through changes that affected them positively and negatively. Stories were shared about being forced to cut a course to accommodate program credit hour increases, losing studio space in favor of increasing the size of digital labs that were not accessible to their program, and increased workload due to losing a faculty line. Not all stories were negative, however. Group members revealed, for example, that outside (i.e. imposed) curriculum changes made their own programs more rigorous or that sometimes their individual curricula benefited from increased resources for specific disciplines. Those stories notwithstanding, experiences of personally wanting change but being denied it were prevalent. Pujol notes a tradition of waiting for change in American art schools and art departments that never comes (2009, 3).

Change is desired, hoped for, asked for, and needed by students and faculty alike for many reasons. Educators often demand change modeled on what they view as important trends (Labianca et al. 2001, 314). Administration and/or faculty may request, for example, that curricula be rewritten to emulate top tier art departments or that program and discipline identities be dissolved to follow radical trends in pedagogy. And while it may be admirable to strive to be like Yale, for instance, Yale is its own institution and one cannot expect to recreate its programs or features outside of that context. In order to implement change successfully, in other words, one first has to understand who one truly is and what changes one's own culture, identity, students, and faculty genuinely need.

In turn, we all have opinions about what should be delivered by institutions of higher education and, more specifically, art departments. These opinions, however, must be founded in an understanding of how change will affect the intricate and interconnected systems of curriculum, budget, administration, and collegial relationships, among other entities. As such, while the pressure to change may come from many directions for many reasons, change needs to be defined holistically so that it can comprehend the intricacies of an art department, school, or college.

Locating Change

For change to be successful it has to be located or contextualized based upon its role in the education of students, Foundations curricula, our identities as educators, and internal and external demands exerted upon us. The group agreed that Foundations curricula are deeply important to the holistic education of art students and their successful matriculation through studio-based programs in an art department or art school. Thus, Foundations programs are integral to program curricula as a whole. A Foundations program must therefore have currency and should adopt a continuous strategy for development, one that often moves more quickly than development in the studio disciplines. In turn, this strategy should not only be focused on Foundations, but should also address the silo-ized areas. In other words, a holistic view of change must locate and promote positive transformation in the *overall* curriculum of an art school or department. An inclusive strategy of change that promotes and supports holistic education also helps to overcome barriers between those who work to enact change and those who may resist it. It highlights, in other words, the need for currency and continuous development by recognizing the importance of discipline-specific domains working in tandem with Foundations programs for the benefit of all students.

As the group continued its work, everyone acknowledged that change goes beyond curriculum – it extends into the culture and daily activities of faculty. For example, faculty are asked to balance research/scholarship, service, and teaching. The weight of each varies based upon the type of institution at which the faculty member teaches. Many studio art instructors resist change that brings, for instance, a greater amount of service and/or teaching over research/scholarship. This resistance to change is based upon identity. For example, they understand themselves as artists first and thus their primary responsibility is to make art. They are teachers second, therefore, hence pedagogy and assessment, among other skills, play a less prominent role in their senses of self (Anderson 1981, 45). Thus when faculty members are faced with a change in the balance of their teaching, service, and research/scholarship, it affects their perceived identities and therefore conflict and opposition result (Lane 2007, 86). Members of our group located this resistance in the conflict that arises between faculty members when a change in responsibilities influences perceived definitions of professional identity. Many discussed experiencing disparity between their roles as artists and their responsibilities as teachers and administrators in a Foundations program. The group noted similar resistance when change demanded by Foundations programs encroached upon non-Foundations faculty. Conflict arose because discipline-specific faculty members perceived that the changes requested were antithetical to their senses of professional self.

Many faculty members who teach smaller classes at the upper level with no administrative duties do not realize how much unquantifiable time Foundations instructors give to their students, curriculum, and programs, and thus how change can impact them differently. Foundations faculty and their programs are also often asked to make do with diminished resources, less money, or fewer instructors to share the workload. This may arise from apparent practicality or may be based upon the perceived importance of discipline areas and their curricula. Yet such decisions overly influence the identity of the Foundations instructor, since they are increasingly seen as having the priority of teaching and administration as opposed to the historic identity of being an artist first and, secondly, a teacher (Anderson 1981, 45). Thus, the Foundations instructor's identity may be outwardly defined by pedagogy, teaching, and administration, whereas faculty in the disciplines are defined and identified by their artistic practice and merit (Singerman 1999, 200 – 201). This is an argument deeply couched within K-12 art education, truly foundational art education, where it is often claimed that an art teacher is not an artist because of their dedication to providing a holistic art education. This holistic approach meets a wide array of student needs to best prepare them to grow and develop their artistic repertoire and thus be better prepared for advanced work. In the same way, the goal of Foundations curricula and pedagogy is to provide the best foundational skills and concepts so that students will be successful in upper level courses. Those entrenched in the upper-level silos fear the change that contemporary Foundations curricula often brings about: change that upsets comfort, routine, and identity. These may include increased requirements for assessment and collection of evidence of student learning, use of objective rubrics focusing on assessing the learning process over product, and course content changes based upon program evaluation (e.g. logical sequencing and scaffolding) that usurp curriculum based upon personal content desires.

Fear of Change

Regardless of where it comes from, change is scary. Fear may, in fact, be the most challenging obstacle to overcome. Incrementalism as a guiding philosophy in higher education is both an unavoidable truth and a convenient term used to excuse apathy among faculty and administrators. The ThinkTank9 group thus talked about strategies to combat the glacial pace of academic change as a foregone conclusion, and to identify the apprehensions felt on all sides of the issue, from students to administrators.

Fear may, in fact, be the most challenging obstacle to overcome.

State funding for public universities has been on the decline since about 1980 (Mortenson 2012). Since the economic downturn of 2008, institutions of higher education have faced additional economic and political pressures, spawning a variety of reactions. Examples include SUNY Albany's 2010 announcement that five of its humanities programs would be suspended and Emory University's closing of its Visual Arts Program in 2012 (without even consulting its faculty). Individual members of the group shared stories of the pressures they have felt at their own institutions, including budget cuts, usurping of facilities, growing class sizes, refusal to fill vacant faculty lines, and forced retirements. With current economic and political trends questioning the cost of a college education and the real word value of many humanities degrees (e.g. increased emphasis on STEM education), it is no surprise that faculty in art departments are working under fearful circumstances. At the institutional level, funding is a major concern, as both public and private institutions struggle to remain fiscally stable, feeding additional fears at all levels within the university. These types of pressure often lead to a fear of change despite logical arguments for change therein.

Fear of change creates both imperceptible and obvious barriers. They manifest as faculty entrenchment, reluctance to change curriculum or course schedules, fear of losing courses in an area of expertise, fear of learning new skills, and so on. When a new course of action is proposed, the "potential losses are very obvious at first, whereas the potential long-term gain is much more intangible and theoretical," thus creating a defensive stance toward innovation and creativity in

Faculty play the role of both expert in and creator of academic content and…often seek its preservation merely for the sake of preservation itself.

teaching (Lane 2007, 86). In discussing these ideas, the group shared stories of unsuccessful Foundations course assignments, and how the resulting subpar student artwork could create a sense of failure or even embarrassment, especially for an emerging educator. Fear thus represents a major hurdle when approaching new teaching methods. The group found that, as art teachers who champion the "mistake" as a learning tool, the philosophy of the artist embracing playfulness and finding "resilience in the face of disappointments and derailed plans" should be mirrored in our approach to curriculum in order to position ourselves at the leading edge of our field (Cox 2007, 34). This position is one where fear of change related to fear of failure is not relevant as a barrier anymore, but as a motivator that encompasses learning and growth for Foundations faculty within change.

Other barriers to change are endemic to academia. A sense of territory and ownership over courses, facilities, and curriculum can be deeply ingrained. Faculty play the role of both expert in and creator of academic content and subsequently very often seek its preservation merely for the sake of preservation itself. The loss of academic territory can drive faculty to reject change because of their perceptions of what they may lose and what that loss might imply. For example, faculty may see desired change as a negative commentary pointing out their inadequacies and failures. Furthermore, India F. Lane states, "open discussion of teaching practice can be perceived as dangerous" and when questioning teaching methods it "may be perceived as challenging the credibility of their own training and their previous teaching efforts" (2007, 87). Years of service, or perceptions of seniority, may also contribute to a fear of change and territorial behavior. By their nature, faculty members engaged in teaching and research will undoubtedly invest much, if not all, of their professional careers developing those areas of expertise. Indeed, Lane notes that resistance to change is often "self-preservation" whether of status, career, or territory (2007, 86).

The tenure and promotion system also seems to contribute to misconceptions about self-preservation and thus resistance to change. This system seemingly creates a division between junior faculty (who often see change as necessary) and senior faculty (who often hope to preserve the status quo). Each strives for self-preservation, though one works to survive through being a catalyst for change and innovation, and the other through maintaining stature and status. A challenging and more nuanced aspect of this conflict is the fact of the junior faculty member's desire for change, but their apparent inability to bring it forward for fear of offending senior faculty, creating ill will, and thus possibly jeopardizing their granting of tenure and promotion. The fear of change and its various reactions and implications strongly contributes to the snail's pace of transformation in institutions of higher education earlier noted by Pujol (2009, 3).

Interrogating Change

During our discussion it became clear we needed to ask what the point of change actually is. Change for change's sake normally does not come from us, the invested faculty. Often, someone, whether higher administration or dominant faculty members, may see change elsewhere – as we mentioned above – and want to emulate and aspire to it. This motivation, the change itself, and the desired outcomes, must be questioned.

Lane states comfort can be one of the biggest barriers to change (2007, 87 – 88). There is comfort in, for example, established courses and programs – ones that unfortunately repeat the same curriculum and pedagogy year after year and are thus not sensitive to the ever-changing students entering art departments and art schools. Incoming students represent generational differences that may point out the antiquation of courses, curricula, and programs. Each generation of students marks a greater divide between historic studio tools and practices and those representative of contemporary applications. Pujol acknowledges this divide by noting the influence of digital technology and new media upon the students who come to our Foundations programs (2009, 3). These students are not the same ones who readily entered Bauhaus-inspired art departments and schools. Foundations faculty are there, on the ground, each day experiencing the new student. They know that change is needed to meet the needs of these 21st century learners and they provide them with the skills needed to be successful, to grow, and develop as art makers.

When confronted with outside, unwanted change that may be launched in an effort to save or revive an institution, department, or program, faculty may feel the change is singular and threatening. This change is easily accepted in the case of self-preservation or personal benefit, but resisted when it challenges our individual agendas, resources, time, and/or principles (Lane 2007, 86). As our group discussions progressed, we acknowledged that we are also often the sources of unwanted change or preventing change. For example, as Foundations program coordinators, we propose changes that challenge the curricula of deep-seated upper level studio courses.

And even though we want to be agents of change we are equally resistors. As noted above, we acknowledged that we readily resisted and pushed back against change that challenged or confronted our perceived professional identities. Guiseppe Labianca et al notes that strength of identity is based upon an individual's beliefs about the institution (2001, 316 – 317). Those beliefs and values reflexively have shaped what institutions are and helped to maintain that identity faculty members hold dear (Lane 2007, 86). If any change goes against strongly held beliefs, resistance arises. Thus, conflict may develop between Foundations faculty and upper-level faculty creating a divide where neither may see a path to make changes that equitably benefit all curricula, courses, programs, faculty, and students. It is a divide that acknowledges differences in perceived identities attached to who Foundations and studio disciplines faculty actually are in the context of the institution. Change can be seen as cutting at the core of how faculty and institutions exist on a cultural and collegial level. We agreed that without a willingness to engage in confronting barricaded identities, no change of any type could occur at the institutional level. Equity between Foundations faculty and disciplines is crucial in supporting and enacting change.

Agents of Change

Many members of the group noted that being a change agent without allies or administrative support is a difficult position from which to operate. As a result, the conversation turned to finding ways to bring about change to benefit students, faculty, and programs. To be an agent of change, one needs to understand the role one plays in change and, similarly, preventing change. We concluded that true change often demands sacrifices that confront how we accept or resist change in light of personal gain (Lane 2007, 86). But we also determined that those sacrifices must be collectively understood as ones that eventually benefit students, faculty, and programs. We thus developed an essential thesis that resulted in a manifesto: change should be for the greater good and holistic education in studio art benefiting students, faculty, curricula, courses and programs. Furthermore, exemplars of activities were developed by the group to promote collegial understanding and supporting change.

Change Manifesto

Change is inevitable, but *relevant* change is not change for change's sake. As leaders who understand the importance of currency and innovation, we need to create a culture of change. Art functions through natural selection; it is always evolving, expanding, through innovation, time, and social change… It is currency!

We want to change faculty attitudes towards Foundations.

We want our department to be marketed better.

We want to change the culture of complaining.

We want to change the idea of the student as customer.

We want true academic freedom.

We want to be acknowledged for our innovations.

We want those innovations to trickle up from Foundations to the concentrations.

We want to change political departmental interactions.

We want to foster collaboration between faculty members.

We want students to take more ownership of their education.

We want the best technology, spaces, equipment, and environment.

We want to be less siloed.

We need consistency and buy-in from our faculty.

We want to create an environment where our students are empowered to be catalysts for change.

We want to cultivate life-long learners.

We want to create curriculum that supports 21st century concerns.

Change is inevitable and it is often difficult — but *relevant* change is necessary.

There are many roadblocks, *but I will not be dissuaded by:*
FEAR, POLITICS, ENTRENCHMENT, EGO, EXHAUSTION, or RESOURCES.

No matter what the challenges are, no matter how unfair the situation is, no matter how many people are against discussing change, no matter how entrenched we become, and no matter what the roadblocks are, we are committed to fostering change.

Yes, change is inevitable. But we realize that *relevant* change happens only if we make it happen. Change is incremental, it is hard work, and it takes many partners, but it all starts with us. By modeling professional behavior, we encourage collegiality. By sincerely listening to and engaging with our colleagues on a personal level, we open the doors of communication and understanding. We believe change requires sacrifice, and we are committed to the pursuit of authentic change, even if that means giving up something in return.

For the benefit of change, my students, colleagues, and *the future of art*, we each take this oath…

I pledge to be the arbiter of change.
I pledge not to be a roadblock to change.
I pledge not to put my needs above the needs of the greater good.

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06 > Holistic Curriculum Mapping

Problem/Activity:
Curriculum mapping is used to understand the sequence of content within a course or a program. Visually and through text, it provides an overall picture of the curriculum; that is, its progression and interconnectedness. Core skills, content, objectives and learning outcomes are identified in the process. This activity allows faculty to see the connections they share and the interdependence they have. It additionally permits faculty to pinpoint areas to better communicate and collaborate to improve curriculum, courses, and resources.

Objectives:

- To understand the scaffolded sequence of course and program curriculum.
- To map the connection of foundations, intermediate, and upper-level content and curriculum.
- To outline shared core content, curriculum, goals, learning outcomes, and resources.

Materials:
Open

Strategy:

1. Faculty will visually and textually map their program showing the progression of courses, content, objectives, and goals from freshman to graduating year. They will include program goals, required reviews, program portfolios, and assessments, as well as course learning objectives.

2. All faculty will share copies of their curriculum maps with each other. Faculty will note and highlight shared courses, content, reviews, portfolios, assessments, etc.

3. As a group, after reviewing each program curriculum map, faculty members will create a master curriculum map including all programs. The map will outline the shared core content, curriculum, goals, learning outcomes, resources, etc. It will, additionally, visually represent the interconnectedness of course and content between programs and create a holistic picture of the overall art department in terms of curriculum.

4. The group will discuss the role that each program plays in supporting the department and the students, and identify areas where greater collaboration and communication between programs and content could happen to better benefit faculty and students in creating a strong holistic education.

5. The group will post the completed department curriculum map for faculty and students to see the interconnectedness of the department and programs.

Key Questions:

1. Is our curricula scaffolded and sequenced?
2. Do our curricula support the holistic education of our students?
3. Do our curricula have currency and are they interdisciplinary?
4. Do our curricula support rigor and promote the development of a contemporary repertoire of skills?
5. Is our curricula student centered?

Timetable:

Two or three weeks requiring individual curriculum mapping in program areas and group work combining the maps sand analyzing and critiquing the overall curriculum map.

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07 > Positive Sharing Round Table

Problem/Activity:
Often, faculty only interact in scheduled meetings that have a focus on the day-to-day business of academia. These meetings, however, can also be a time to build collegial relationships, as well as share the positive accomplishments and successes of faculty and students. This activity can build awareness of student and faculty activities and begin faculty meetings with an upbeat positive tone.

Objectives:
- To build awareness of faculty and student successes.
- To build and strengthen faculty relationships and collaborations that will benefit students and programs.
- To create a space for faculty to better understand their commitment to teaching, students, and curricula.

Materials:
Open

Strategy:
1. Schedule a time, 5 to 10 minutes, at the start of faculty meetings for positive sharing for student and faculty accomplishments.

2. Faculty will voluntarily share successes. This sharing can focus on good news or anything positive related to the art department, programs, students, and faculty.

3. Personally reflect on the positive sharing and make connections with faculty outside of the meeting to share resources, collaborate, or provide congratulations and support.

Key Questions:
1. What successes have our students achieved?
2. What successes have our faculty achieved?
3. What successes has our department achieved?
4. How can we capitalize upon our successes?

Timetable:
Five to ten minutes at the start of each department meeting.

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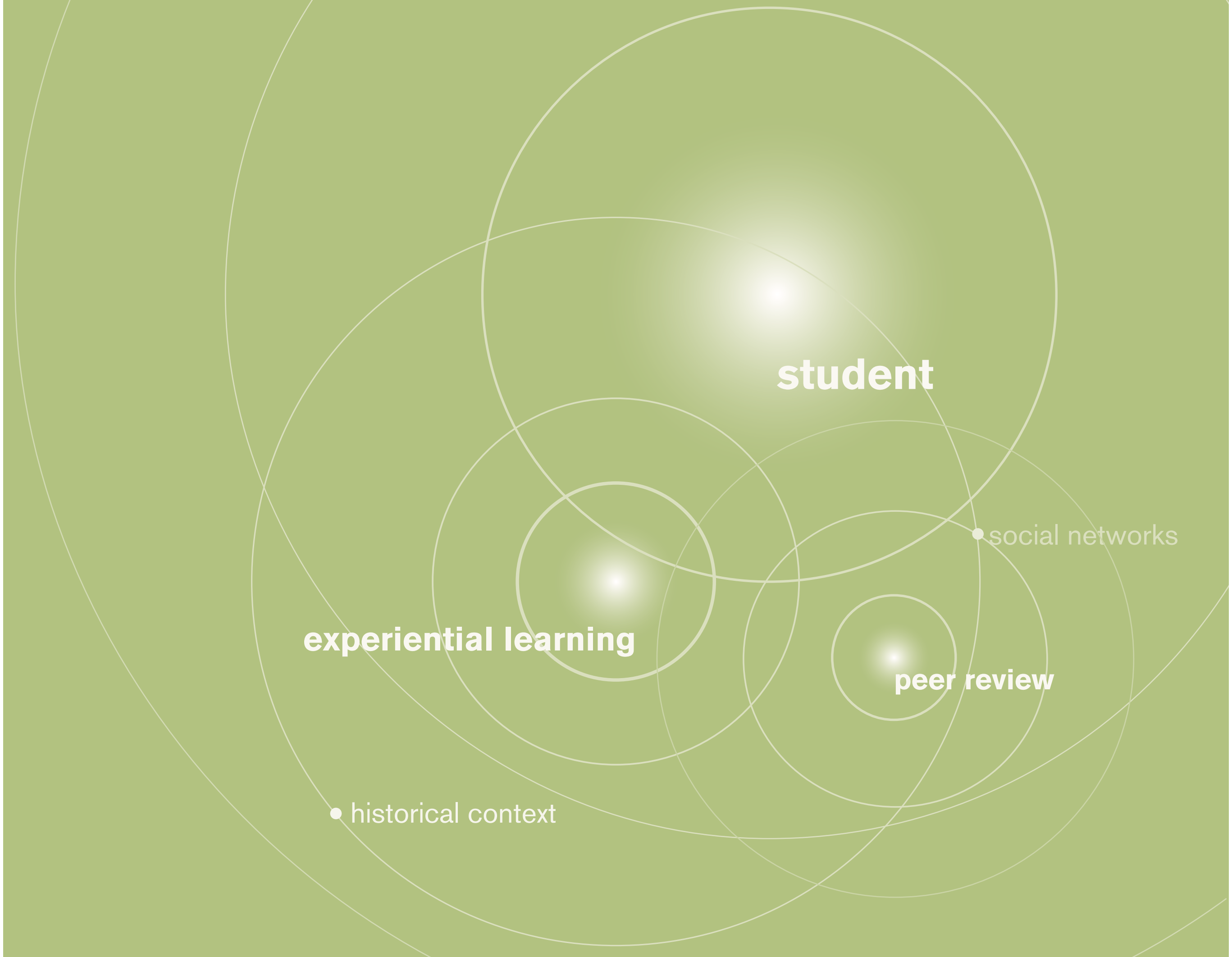
Autonomous Cohorts: Towards an Integrated “Foundations” Education[1]

Print

Author: Lucy Curzon


student
social networks
experiential learning
peer review
historical context

[1] I am grateful to the National Science Foundation and its CreativeIT program, which sponsored this research. Additionally, I would like to thank Professors Brian Evans and Sarah Marshall for all of their assistance with developing this branch of our project.

21st Century Teaching Strategies and Curricula

Foundations teaching can and should be an ideal conduit for familiarizing students with the competencies necessary to cultivate not only sound drawing and design skills, among others, but also critical thinking and, relatedly, contextualization practices integral to a 21st century education. While traditional Foundations classes can offer, for example, background or historical information about particular art objects, a lack of time in the classroom customarily prevents in-depth study, leaving students without adequate proficiencies to realize how each of their products "speaks" to the cultural context of its time.

In their ThinkTank5 document, "Foundations: A Call for the 21st Century" (2010) authors Alison Crocetta et al. articulate this dilemma, stating, "Experience and history are not mutually exclusive categories. Students must learn in a manner such that they understand themselves [and their work] within and through historical contexts" (Crocetta et al. 2010, 17). In short, without their knowledge of being active historical agents students develop little breadth in their understanding of themselves as dynamic and empowered cultural producers.

Given this situation, the addition of a comprehensive art historical element to Foundations curricula could prove formative to the re-orientation of these classes. Challenging assignments that direct students, for example, to see kinetic sculpture as relative to Marinetti's Futurism, El Lizzitsky's photo-collages, and Leonardo's Vetruvian Man, or to understand the use of found materials as contingent upon the early twentieth-century politics of Dada, Nouveau Réalisme, and contemporary eco-art could, conceivably, enhance the generative environment of the Foundations classroom. Under these conditions, students would be given the opportunity to actively consider historical and contemporary objects, and their contexts of production in direct conversation with their own present and, ultimately, prospective capacities. They could plausibly come to appreciate, in short, the role their own creativity plays in shaping their environment, and, ultimately, their individual and collective identities as artists.

At this point, with some further examples and extrapolation regarding feasible methods, I might claim that art history and studio Foundations, following this path, could reach a successful integration. What I want to emphasize, however, is that this form of cross-disciplinary activity cannot be unidirectional. As 21st century educators, we must consider not only what art history can offer Foundations, but likewise what Foundations can offer art history. For two decades at least, art historians have been working to "clean" and "re-form" their own house in much the same way that Foundations educators have been working on this issue through organizations like Foundations in Art: Theory and Education (FATE) and Integrative Teaching International (ITI). We also want to make our "Foundations" (namely, the infamous survey) germane to the present and future lives of our students. As such, we have been asking questions about the relevance of passive formal- and fact-based study in the face of active and experiential learning strageties. Indeed, we wonder – for example – whether a classroom is the best learning environment when museums, galleries, and even public spaces offer us masterworks in situ (Speight, Boys, and Boddington 2014; Abel 2016). More pointedly, we ask whether art history as we know it still has a place in academia, or if the broad scope of visual culture is more suited to contemporary students' needs and experiences (Homer 1998; Mitchell 2002).

What I want to identify, therefore, are some of what I perceive to be the shared needs of both studio Foundations and the art history survey and offer a possible way of jointly addressing them through an innovative curriculum in which computer-based collaborative assessment plays a pivotal role. With my colleagues Brian Evans, Professor of Digital Media [retired], and Sarah Marshall, Associate Professor of Printmaking, I was part of a National Science Foundation-sponsored CreativeIT project called "Autonomous Cohorts and Emergent Learning." I will discuss in more detail the parameters of our initiative in a moment, but – by way of introduction – I want to state that I believe what we learned from this work is that, as teachers, we can effectively integrate not only significant historical components into Foundations classes but likewise orchestrate the more creative, experience-oriented, and problem-solving type of learning that the art history survey requires by using an advanced form of automated assessment.

As recent discussion of MOOCs (Massive Open Online Courses) indicates, this is a highly contentious claim (de Freitas, Morgan, and Gibson 2015). Perhaps the most relevant starting point for this discussion – and, indeed, a fundamental point of connection – is the following

What is the identity of art history's primary "consumers"… today?…What do they need from us as teachers and how can we give it to them?

question: What is the identity of art history's primary "consumers" (for lack of a better description) today? Upon identifying them, we can then ask: What do they need from us as teachers and how can we give it to them? As Lynn Galbraith and Marvin Spomer argued 30 years ago in a claim still relevant today, art history does not play the same role in secondary school education as studio art does. It does not have the same draw, relevance, or otherwise immediate influence on the personal and professional choices that a student makes upon first entering a university setting (Galbraith and Spomer 1986, 13). From experience, I know that less than one-quarter of the students that I teach in upper-level courses are actually art history majors (and that number is less in the survey). The other seventy-five percent (or more), for the most part, come from programs in studio art (BA or BFA), advertising and public relations, interior design, and clothing and textile design or other complementary fields. But how does this audience composition influence our established pedagogical and curricular frameworks? For the most part, it does not. In his case for a more integrated practice, James Elkins persuasively suggests that the art history class cannot, as it stands, effectively meet or negotiate the language of studio or otherwise applied practice. He argues that the typically chronological organization of material or even more "avant-garde" arrangements according to artist and style do not address the learning patterns of actual art producers. "The problems that occupy working artists," Elkins states, "are rarely constrained by [historical] period," rather they are compelled by questions of theme, media, and aesthetic practicality (Elkins 1995, 54). Perhaps over-simplfying the conditions faced in a survey (or even a studio) class, Elkins nonetheless makes a valid point when he expresses the following:

> An artist may be interested in storm scenes, but she will probably not be interested only in the storm scenes she may see in a course on Renaissance art…it's more likely that she will want to know the history of representations of deluges, earthquakes, floods, and cataclysms through the entire history of art in all cultures. For that reason a course on Renaissance art…would have only limited use or to put it another way, she would only be listening a small fraction of the time (Elkins 1995, 55).

In light of this, the information that a studio student actually takes away from a traditional art history course – case in point, the survey–can be unpredictable at best. Elkins argues, however, that one way to re-shape our curriculum is to organize its historical material in such a way that it encourages the creative thinking we ask studio students to undertake in their scholarly and professional lives. For example, without significantly changing the content of the class, we can nonetheless re-orient it around themes such as "time," "pictorial space," "narrative," and "figure and ground," among other problems, queries, or contexts that directly address the needs and experiences of working artists.

Yet many of the issues addressed by Elkins are concerns that also beset the discipline of art history. This is to say, we are not merely dealing with the case of survey classes not appealing to the learning patterns of studio-based students. Rather, art history majors also require further consideration when it comes to the survey curriculum. In fact, many of us are asking whether or not the survey as we know it should still be required of majors in this day and age. In 2005, for example, art historian Peggy Phelan articulated her surprise at “the persistence of the survey course as a staple of art history programs, despite extremely radical transformations in the skills and demographics of college students, and profound revisions in the curricula of PhD programs in art history” (Phelan et al. 2005, 33). Her quandary is a reflection of several ongoing debates in the field including the continuing absence in the survey curriculum of comprehensive engagement with issues of cultural contingency and the curriculum’s lack of self-reflexiveness; that is, its own complicity in ideologically shaping how students perceive art production and its history. Traditionally, the survey examines objects in relative isolation, assuming that the value of each piece to the period is self-evident or transparent. It focuses, for example, on the formal qualities of Futurist paintings but says little or nothing about the role of Futurism in shaping the later social and political context of Fascist Italy. It attempts to determine the works of Carrie Mae Weems, Kara Walker, and Lorna Simpson, among others, without discussing the legacies of second wave feminism and the Civil Rights Movement. Likewise, the portraits of Robert Mapplethorpe and Catherine Opie, if included, are addressed in largely formal or subject terms, with little regard for the queer context of their production. And it is largely unfathomable that a survey text would try to establish a meaningful cross-chronological or cross-cultural connection between the three examples that I have just listed. Rather, in most instances, the survey of today catechizes a largely linear and western progression of objects and thus remains far removed from the realities of our students’ culturally complex lives. It is not surprising, therefore, that many of them quickly disconnect, leaving their classrooms wondering, as Steve Shipps argues, “How could this be art? And what does it have to do with me?” (Shipps qtd. in Phelan et al. 2005, 34).

These challenges are similar to those many Foundations educators are trying to conquer in their own classes. As part of his introduction to the inaugural issue of *FutureForward*, Jim Elniski eloquently summarizes both the matter of contention and the solution (and, for the sake of my own argument, perhaps even a point of integration) when he states that, as educators of all types, “[w]e practice in the here and now” (Elniski 2010, 12). Our students require teaching strategies and curricula that reflect who they are today. This brings me to the second question I asked above: how and by what means can teaching be made relevant to present needs and conditions? It may seem a cliché to state that our students gather and produce knowledge in a way that is very different from previous generations, but they do nonetheless. Increasingly, they perceive textbook learning and traditional modes of assessment to be irrelevant to the lives that they lead outside of class and, likewise, inconsequential to the jobs they will take upon graduation.[2] In 2007, anthropologist Dr. Michael Wesch and two hundred of his students at Kansas State University brought this sense of disillusionment into striking relief through their production of a video entitled "A Vision of Students Today." Using signboards to communicate, the students detail that although they will spend hundreds of dollars on textbooks, many of them will remain unopened during the semester. Over one four month period, however, they will consult 2300 different websites and read over 1200 Facebook profiles. In turn, they will write less than fifty pages per class in the form of assignments each semester, but they will compose over 500 pages of e-mail during the same time. And, on average, they will spend three hours per day listening to lectures and doing in-class work, but will spend three-and-a-half hours per day online (Wesch 2007). In 2011, Wesch began a new project, which he describes as "'A Vision of Students Today' inverted" (Wesch qtd in O'Neill 2011). He asked participants to "upload a video showing us your life, your school, and how you learn. Tag it VOST2011" (Wesch qtd in O'Neill 2011). Wesch then remixed the submissions to produce a 5-minute video revealing that, in 2011, students were as disillusioned as they were in 2007. While conscious of their "academically adrift" state and recognizing few significant gains in their own learning, the students were nonetheless spending up to 11 hours per day engaged, for example, with social networking ("I am on Facebook about 4 of the 8 hours in class") and online games. What ultimately emerges from VOST2011 is a call for new media literacy. In the 21st century, traditional forms of teaching and learning – ones that still emphasize, as Wesch highlights, memorization and rote learning – leave students unable to communicate and thus powerless in a digital world. Not only does this produce apathy, but it is also dangerous. Wesch states, "A quick survey … revealed that fewer than 5% [of his students] were familiar with terms such as 'Fair Use', 'Open Source'…or even 'Net Neutrality'". Yet in a digital future, "where 'code is law' [,]…[such ignorance may result in] many of the basic freedoms we have become accustomed to while speaking or writing" to be stripped away "without the public even noticing" (Wesch 2011).

If these digital literacies are the requirements of 21st century learners, how can we understand them so that they are not extraneous to education but rather beneficial to what goes on in students' lives, the classroom, and beyond? With little doubt, we can say that our students are active, collaborative, and contextual learners. They are, after all, a generation informed – however naively (re: Wesch) – by the protocols of social networking. Using facebook, twitter, reddit, flickr, pinterest, tumblr, and the multitude of other environments now available, they have become what might effectively be called "naturalized folksonomists" who generate information from the "bottom-up," and who practice reciprocity and community formation through reading, responding, pinning, poking, tagging, starring, liking, disliking and a host of other qualitative habits that underlie their interpretations of living and learning. Indeed, teaching and learning based upon the passive acceptance of unidirectional, top-down information flows is becoming increasingly (if it is not already entirely) foreign to them.

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[2] As Donahue-Wallace et al. generally argue, students are well aware of the fact that they live in a world mediated by technology and, consequently, that "taking control" of their learning means integrating these technologies into classroom curricula. See Kelly Donahue-Wallace, Laetitia La Follette, and Andrea Pappas, *Teaching Art History with New Technologies: Reflections and Case Studies* (Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2008).

How can we use this knowledge to assist us in implementing change to our respective disciplines? Included in this question, of course, is making learning equipped to deal with 21st century issues like increased digital literacy. The ultimate goal of the project that I have been working on since 2010 may provide an answer. Through the development of rigorous online assessments, this project has allowed me to facilitate the types of creative, critical, and collaborative thinking that are so pivotal to our students' learning patterns today. In other words, these digital interactions, which I will describe in a moment, have the potential not only to meet the present curricular needs of studio Foundations and survey art history classes, but also to do so in a manner that directly relates to students' learning needs, abilities, and expectations – especially, as Elniski states, in a culture that emphasizes the "the here and now" of their educational environment (Elniski 2010, 12).

Using the Workshop area of open-source Moodle, my colleagues and I created an environment that autonomously (i.e. without instructor oversight, thus emphasizing a bottom-up flow of knowledge) moves large and diverse groups of learners, (i.e. a "cohort," which can include students from different classes, disciplines, or even colleges) through an automated assessment. At first, each student undertakes an assigned project independently (for example, a short research essay or part of a digital media portfolio) and uploads it to Workshop. This activity, during the second phase of the assignment, is evaluated by the student's peers (or, in the parlance of social media, "tagged," "rated," or perhaps even "poked") via an interactive rubric. The rubric asks students to anonymously assess their colleagues' work – randomly distributed – using both quantitative and qualitative criteria. After the student has finished both stages of the assignment, they receive a combined grade. The first portion of the grade reflects how well they performed on the initial effort (i.e. the paper, portfolio element, etc.)

and the second, equally a reflection of the student's ability, indicates how well the student was able to evaluate the work of their peers. The former is the average of the evaluations given to the student by the cohort. The latter is determined via algorithm and is a measure of the effectiveness of the student's ability to judge the work of others (that is, an assessment of the student's assessment skill – a meta-assessment). Together, these component parts of the final grade offer a comprehensive or holistic view of the student's ability – not only their capacity to create work, but likewise their talent at actively judging the work of others. The importance of this two-step process will be made evident in a moment.

This form of activity ostensibly runs parallel to those that students identify as most instrumental in their daily lives – that is, social networks, gaming, and other online environments that emphasize "bottom-up" interactions, as well as the need for increased digital literacy. Workshop's organizational emphasis is lateral rather than vertical, reciprocity is key to its effective functioning, and participation is limited only by choice. Additionally, it requires – in order for a student to understand their final grade – a basic knowledge of algorithm functions and, overall, methods of data collection. As such, Moodle Workshop surpasses other learning management systems like Blackboard. As it exists today, Blackboard, for example, only allows for fully-automated quantitative rather than qualitative assessment. With Moodle Workshop, however, creative assignments can be launched and graded through the program because of the peer review and meta-assessment features. In turn, this fully collaborative environment encourages and reinforces the forms of creative and critical thinking that our students need. Each member of the cohort is asked to evaluate a required number of assessments in order to establish their "credibility" rating. Through this calibration, the student is determined to be an excellent, good, or developing assessor according to a point scale (calculated by the system's algorithm). The student's success at this endeavor is ultimately determined by his or her ability to discern and then apply a notion of "quality" to the work of others. The students are asked, in other words, to consciously devise and successfully implement various criteria that determine the value of the work that they are assessing. They begin by marking certain recurring forms or instances (errors, highlights, etc.) in and across the assignments. In so doing, they are encouraged to think in analogy – that is, they consciously establish a model for evaluating the quality of the work via analogical reasoning, which allows students to understand not merely a singular instance, but many instances across multiple iterations and, in turn, frame them as part of a system. Consequently, the students are able to comprehensively evaluate and rank their peers' assignments. This task, as Kerry Ruef argues, not only fosters critical thinking, but it likewise constitutes a form of creativity. She defines the latter as the ability to recognize patterns and, from there, articulate them holistically such that information is retained and knowledge gained (Ruef 2003). Peer review, in other words, forces the students to cultivate – starting from a singular material example – an entirely new mode of thinking. Therein, this activity – quite literally, its ability to activate thinking not only within but also across certain domains – cultivates as emergent behaviors those insightful and liberating "leaps of faith" or moments of creativity that are so pivotal to twenty-first century learning.

Moving in the direction of a preliminary conclusion, I believe that what we want to teach our students – those taking the survey and Foundations classes – can be facilitated by this system. The creative and critical thinking strategies that Moodle Workshop fosters, in other words, can be applied to the curricula of both and, more importantly, can serve as a tangible link between them. Through the organization of classes wholly or partially into autonomous cohorts, for example, the survey could develop as a venue for creative thinking – in other words, an arena in which students realize affinities between seemingly disparate objects and events across time, thus encouraging models of learning or habits-of-mind that, among other things, inspire them to make plausible connections between "who we are today" and "what happened in the past." In the same way, if used to re-shape Foundations curriculum (for example, launching a basic historicization exercise across multiple sections of "Drawing I" that have been temporarily organized as a single cohort), we could encourage our students to understand, comprehensively, how their work negotiates current conditions, and conceivably, how it speaks historically and demonstrates import for tomorrow. After all, we want them to be able not only to interpret the personal value of their work, but also to conceptualize its place (and their own, as artists) within a larger cultural system. But perhaps most interesting is the fact that we can, plausibly, ask both groups of students to do it together. Because this system can host learning between different people in large groups, it can potentially foster meaningful interaction through joint assignments that blend the qualities of each area. For example, without ever meeting in person, art historians and studio artists can – together – not only offer, but also share, review, and analyze, for example, their own critiques of contemporary art trends; or both groups can teach one another to make thematic connections between Rococo painting and contemporary design in advertising. In turn, each of these activities (and many more) can be regularly modified in terms of their content and objectives, scaled to fit the growing or shrinking community, and – perhaps most importantly – can be continuously used to promote the active, collaborative, contextual, and creative learning that is necessary to both populations.

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Instead of ending more formally, I would like to share a few facts regarding what I have learned through this work in the hopes that these too could be used as catalysts for further discussion.

- Unlike UCLA's CPR (Calibrated Peer Review) or the University of Pittsburgh's SWoRD program (Scaffolded Writing and Re-writing in the Discipline), this system – because of its ability to host visual media – will support a fine arts curriculum. Likewise, because students learn not only by doing but also by what has been done, this interface – unlike the others – will sort and make available (anonymously) the assessed work of each student after the assignment has been completed.
- Given the constraints that our institutions face today, this system is economically feasible in that it is freely available via open-source Moodle and it has nearly limitless potential to host enrollees. The larger and more diverse this student body is – that is, the number of different perspectives brought to bear upon the work at hand – the more challenging the work becomes and thus the greater is the learning that takes place.
- The average number of reviews that each student must perform in order to establish their own credibility and an adequate model of value is between five and six (ideally 6). In turn, given this number of reviews, one to two activities – conducted randomly and anonymously to insure fairness and quality – is usually sufficient per semester when such a curriculum is being introduced.
- When compared, Moodle Workshop produced final scores within 2-5% of my own grading. Hence, it is a remarkably accurate manifestation of the students' learning. I invite my colleagues in Foundations to help us expand our sample size.

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